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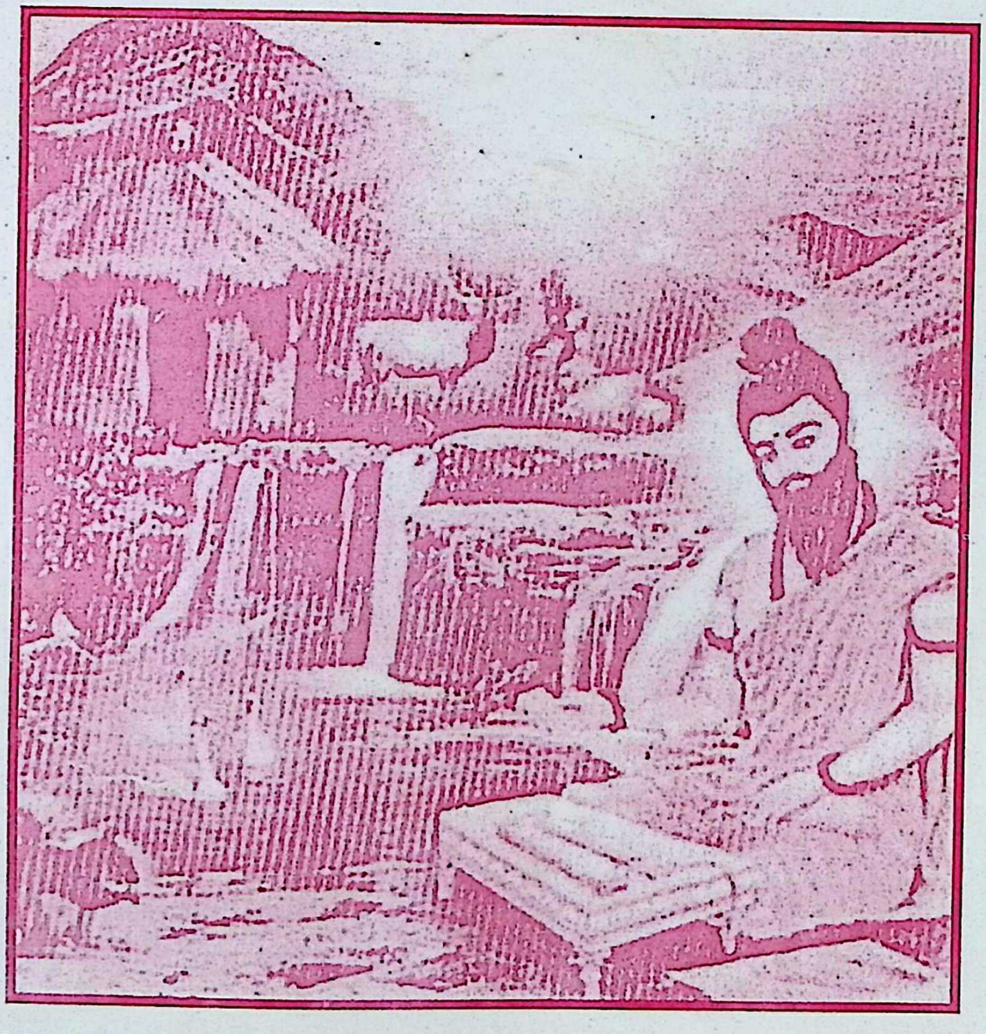
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬ Manasagangotri, Mysore - 570 006

M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

अलङ्कारः

नाट्यशास्त्रम् - ३



COURSE - V

BLOCK - 31

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ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democrating education.

National Education Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system. .... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ಜ್ಞಾನಪೀಠ ಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ
ರಾಷ್ಟ್ರಕವಿ ಕುವೆಂಪು ಜನ್ಮ ಶತಮಾನೋತ್ಸವ ವರ್ಷ ೨೦೦೪

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

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ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

अलंकार - नाट्यशास्त्र-३

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प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवतां स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु।

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1.0 Block Objectives

In this block you will be able to understand the Vyabhicāribhāvas and Sāttvikabhāvas, etc.

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Nāṭyaśāstra-3

Unit-1

CONTENTS

1.1. INTRODUCTION

1.2. OBJECTIVES

1.3. CONTENT EXPOSITION

1.4. REVISION POINTS AND SUMMARY

1.5. INTEXT QUESTIONS

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UNIT-1
Vyabhicāribhāvas defined: Nirveda - Moha

1.1. INTRODUCTION

From this unit onwards, Vyabhicāribhāvas are studied. The total number of Vyabhicāribhāvas enumerated and explained by Bharata is thirty-three. The enumeration of Vyabhicāribhāvas is made in the sixth chapter (vide st. 18-21). They are explained in the seventh chapter which is devoted to the Bhāvas. The author explains the term 'Vyabhicāribhāva' by giving its derivation from 'car' to move with 'vi' and 'abhi' as prepositions. Then each of the Vyabhicāribhāvas is explained with its Vibhāvas and Anubhāvas.

1.2. OBJECTIVES

The study of the Vyabhicāribhāvas will reveal a wide range of mental dispositions applicable to all occasions in life. Therefore one of the objectives of this study is to give a psychological analysis of human feelings along with the factors causing them and the various effects they reveal. Each Vyabhicāribhāva is a mental state which is transitory and changes with each situation related to a principal state of mind which is known as Sthāyibhāva. Many Vyabhicāribhāvas assist one Sthāyibhāva at a time and lead it to fruition,i.e. culmination in Rasa experence. The other objective of study here is to see how Bharata gives the hints and suggestions to the readers, spectators and actors conducive to the fulfilment of their respective aims.

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The critics among the readers or spectators get the sufficient equipment to judge and analyse the Rasa experience they get from the Kāvya. The actors will strive to represent everything on the guidance given by Bharata and help the spectators to get the experience of Rasa.

1.3. CONTENT EXPOSITION

३.१. व्यभिचारिण इदानीं व्याख्यास्यामः। अत्राह - व्यभिचारिण इति कस्मात् ? उच्यते - वि अभि इत्येतावुपसर्गौ । चर इति गत्यर्थो धातुः । विविधमाभिमुख्येन रसेषु चरन्तीति व्यभिचारिणः । वागङ्गसत्त्वोपेताः प्रयोगे रसान्नयन्तीति व्यभिचारिणः । अत्राह - कथं नयन्तीति । उच्यते - लोकसिद्धान्त एषः । यथा सूर्य इदं दिनं नक्षत्रं वा नयति इति । न च तेन बाहुभ्यां स्कन्धेन वा नीयते। किं तु लोकप्रसिद्धमेतत् । यथेदं सूर्यो नक्षत्रं दिनं वा नयति इति। एवमेते व्यभिचारिणः इत्यवगन्तव्यः । तानिह सङ्ग्रहाभिहितांस्त्रयस्त्रिंशद्व्यभिचारिणो भावान् वर्णयिष्यामः ।

"Now we will explain the Vyabhicāribhāvas. Here it is asked as for what is the ground to applying the term 'Vyabhicāriṇaḥ' . The answer is given: 'Vi' and 'Abhi' are the prepositions. 'Car' is a root meaning 'to move', 'to go'. They (Vyabhicārins) move variously (vi = vividham) towards Rasas. They move with Rasa favourably (abhi=ābhimukhyena). Hence they are called Vyabhicārins. They are called Vyabhicārins becasue they reach up to Rasas through the 'abhinayas' of Vācaka, Āṅgika and Sāttvika types. They reach up to the Rasas in the sense that they lead them up to experience. It is asked here as to how they lead them. The answer is given here: This is the doctrine known in the world - that the sun leads this day and this star. The day or the star is not led by him (the sun) by carrying it in his arms or on his shoulder. But it

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is well known in the world. Just as the sun leads the day or the star, so do the Vyabhicāribavas lead the Rasas to fruition. This is how they should be understood. We will now explain those thirty-three Vyabhicāribhāvas which are enumerted in the 'Sangraha-slokas' ".

Bharata shows the derivation of the term 'Vyabhicārin'. According to him the term 'Vyabhicārin' is derived from the root 'car' to go preceded by the prepostions 'vi' and 'abhi'. The preposition 'vi' gives the meaning of 'various' taken adverbially as variously and the prepositon 'abhi' gives the meaning of 'favourable' taken adverbially as favourably. Thus 'Vyabhicāriṇaḥ' means "विविधम् आभिमुख्येन रसान् चरन्ति इति।" They are called 'Vyabhicārins' becasue they go with Rasas variously and favourably. They are called Vyabhicāribhāvas because they lead Rasas (i.e. Sthāyibhāvas) to fruition.

How do they lead the Rasas? Here a well known phenomenon is given as an analogy (dṛṣṭānta) . It is said that the sun leads the day or the star (dinam or nakṣatran). It does not mean that the sun carries them on his shoulders or arms. Yet it is well known that he leads them to fruition. Similarly Vyabhicāribhāvas lead the Sthāyibhāvas to fruition, i.e., the experience as Rasas.

Definitions of Vyabhicāribhāvas

1. Nirveda

३.१. तत्र निर्वेदो नाम-दारिद्र्याव्याध्यवमानाधिक्षेपाक्रुष्टक्रोधताडनेष्टजनवियोगतत्त्वज्ञानादिभिर्विभावैः समुत्पद्यते स्त्रीनीचकुसत्त्वानाम्। रुदितीःश्वसितोच्छ्वसितसम्प्रधारणादिभिरनुभावैस्तमभिनयेत् अत्र श्लोकः -

दारिद्र्येष्टवियोगाद्यैः निर्वेदो नाम जायते ।
सम्प्रधारणंनिःश्वासैस्तस्य त्वभिनयो भवेत् ।।२८।।

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अत्रानुवंश्ये आर्ये भवतः -

इष्टजनविप्रयोगाद्धरिद्यादव्याधितस्तथा दुःखात् ।
ऋद्धिं परस्य दृष्ट्वानिर्वेदो नाम सम्भवति ।।२९।।

बाष्पपरिप्लुतनयनः पुनश्च निःश्वासदीनमुखनेत्रः ।
योगीव ध्यानपरो भवति हि निर्वेदवान्पुरुषः ।।३०।।

"Among the Vyabhicāribhāvas (tatra), Nirveda is that which is produced by the Vibhāvas such as poverty, disease, insult, censure, abuse, beating with anger, separation from dear ones, philosophical knowledge, etc. It arises in the case of women, inferior characters and wicked characters.It should be enacted by the Anubhāvas such as crying, heaving sighs, breathing hard, determination, etc." There is a stanza on this point -

"Nirveda arises by poverty , separation from dear persons, etc. Its acting should be through determination and sighs." (28)

There are also two hereditary stanzas in Āryā metre giving the following meaning -

"Nirveda is born due to separation from dear persons, poverty, sorrow and on seeing the prosperity of others."(29)

"The person caught with Nirveda has his eyes overflowing with tears and his face and eyes miserabe with sighs and he takes to meditation like a Yogin." (30)

Nirveda means depression of spirits, despair, dejection despondancey etc., In its highest sense, it means complete indifference to worldly objects (vairāgya). In this sense Nirveda arises from 'tattvajñāna' (spiritual knowledge). It is this Nirveda which arises from spiritual knowledge that is

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regarded as the Sthāyibhāva of Śāntarasa. It should be distinguished from Nirveda which means dejection, despondancey, etc. This Nirveda is only a Vyabhicāribhāva.

Bharata has recognised both the lower type and the higher type of Nirveda. This is clear from the Vibhāvas and the Anubhāvas mentioned by him. He mentions poverty, censure, condemnation, beating with anger, separation from beloved persons,etc., on the one hand, and spiritutal knowledge(tattvajñāna), on the other hand, as the Vibhāvas of Nirveda. Here Nirveda whicharises from spiritual knowledge is of the higher type, while that which arises from other Vibhāvas such as poverty, etc., is of the lower type. The former Nirveda is the Sthāyibhāva of Śāntarasa and the latter Nirveda is a Vyabhicāribhāva. Again among the Anubhāvas mentioned in connection with the representation of Nirveda in acting, the first group constists of weeping, crying, heaving sighs, etc., while the second group has determination, renunciation, etc. The first group is related to Nirveda of the lower type and the second group is connected with Nirveda of the higher type.

The stanza 28 also mentions both kinds of anubhāvas. The stanza 29 mentions the sight of other's prosperity as a Vibhāva of Nirveda. Mentioning the Anubhāvas, the stanza 30 refers to tear-filled eyes and dejected face and eyes, which belong to Nirveda of the lower type and highelights the manner of the person caught with Nirveda by saying that he takes to meditation like a Yogin and this has reference to Nirveda of the higher type.

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2. Glāni

३.३. ग्लानिर्नाम - वान्तविरिक्तव्याधि तपोनियमोपवास-मनस्तापातिशयमदनमद्यसेवनातिव्यायामाध्वगमनक्षुत्पिपासानिद्राच्छेदादि-भिर्विभावैः समुत्पद्यते । तस्याः क्षामवाक्यनयनकपोलोदरमन्दपदोत्क्षेपण-वेपनानुत्साहतनुगात्रवैवर्ण्यस्वरभेदादिभिरनुभावैरभिनयः प्रयोक्तव्यः। अत्रार्ये भवतः -

वान्तविरिक्तव्याधिषु तपसा जरसा च जायते ग्लानिः ।
कार्श्येन साऽभिनेया मन्दभ्रमणेन कम्पेन ।।३२।।

गदितैः क्षामक्षामैर्नेत्रविकारैश्चदीनसञ्चारैः ।
श्लथभावेनाङ्गानां मुहुर्मुहुर्निर्दिशेद् ग्लानिम् ।।३२।।

"Glāni is that which is created by the Vibhāvas such as vomiting, loose motions, disease, strictures of penance, fasting, mental affliction,too much of erotic activity, drinking wine, too much of exertion, long journey, hunger and thirst, sleeplessness, etc. It should be represented in acting through the Anubhāvas such as feeble talk, lustreless eyes, pallid cheeks, slow walking, trembling, lack of enthusiasm, emaciation of body, change of complexion, choked voice,etc." There are two stanzas in Āryā metre on this point -

"Glāni is born from vomiting, loose motions, disease, penance, old age. It should be acted through emaciation, slow movements, trembling, etc." (31)

"Glāni should be exhibited by faltering speech, peculiar movements of lustreless eyes, slow movements, drooping of limbs, etc., again and again."(32)

Glāni means exhaustion, languor, fatigue, decay, decline. See "मनश्च ग्लानिमृच्छति। " (Manusmṛti, I 53), "अङ्गग्लानिं सुरतजनिताम् ।" (Meghadūta, 70), "आत्मोदयः परग्लानिर्द्वयं नीतिरितीयती ।" (Śiśupālavadha, 2.30), "यदा यदा हि धर्मस्य ग्लानिर्भवति भारत ।" (Bhagavadgita, 4.7). Here Glāni is

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a mental state created by exhaustion, fatigue,etc, due to too much of exertion, long journey, affliction. It means mental languor, dullness. Vomiting, loose motions, disease, hunger, thirst, break of sleep, etc., are the other Vibhāvas mentioned. The Anubhāvas to be represented in acting are feeble talk, dullness of eyes, pale cheeks, slow walking, trembling, etc. The same Vibhāvas and Anubhāvas are mentioned in the stanzas in Āryā metre.

3. Śaṅkā

३.४. शङ्का नाम - सन्देहात्मिका स्त्रीनीचप्रभावा चौर्याभिग्रहणनृपापराधपापकर्मकरणादिभिर्विभावैः समुत्पद्यते। तस्या मुहुर्मुहुरवलोकनावकुण्ठनमुखशोषणजिह्वापरिलेहन मुखवैवर्ण्यस्वरभेदवेपथुशुष्कोष्ठकण्ठायाससाधर्म्यादिभिरनुभावैरभिनयः प्रयोक्तव्यः।

चौर्यादिजनिता शङ्का प्रायः कार्या भयानकः ।
प्रियव्यलीकजनिता तथा शृङ्गारिणी मता ।।३३।।

अत्राकारसंवरणमपि केचिदिच्छन्ति। तच्च कुशलैरुपाधिभि रिङ्गितैश्चोपलक्ष्यम्। अत्रार्ये भवतः -

द्विविधा शङ्का कार्या ह्यात्मसमुत्था परसमुत्था च ।
या तत्रात्मसमुत्था सा ज्ञेया दृष्टिचेष्टाभिः ।।३४।।

किञ्चित्प्रवेपिताङ्गस्त्वधोमुखो वीक्षते च पार्श्वानि ।
गुरुसज्जमानजिह्वः श्यामास्यः शङ्कितः पुरुषः ।।३५।।

"Śaṅkā is of the nature of doubt born in women and persons of inferior nature. It is produced by the Vibhāvas such as acquistion of wealth through theft, crime against the king, doing sinful deeds, etc. It should be brought out in acting through such Anubhāvas as looking again and again, covering with a veil, drying up of mouth, licking the lips with the tongue, loss of facial complexion, choked voice,

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trembling, parching of the lips, something like feebleness of the throat, etc."

"Śaṅkā born of theft should be probably shown in Bhayānaka. It is connected with Śṛṅgāra when it is born of the disagreeable action of the lover." (33)

"Some people speak of 'ākārasaṁvaraṇa' (hiding one's appearance, dissimulation, suppression of outward manifestation of internal feelings) as one of the Vibhāvas. It should be noticed by skilful deception and gestures (in acting)."

There are two stanzas in Āryā metre meaning -

"Śaṅkā of two types should be represented. They are Ātmasamutthā and Parasamutthā. That which is Ātmasamutthā (self-born) can be discerned through the look and gestures." (34)

"The person who is suspected has his body slightly shaking; he makes his face downward and looks to the sides again and again, his tongue becomes heavy and sticky and his face becomes dark."(35)

Śaṅkā means doubt, suspicion, uncertainty. It means misgiving also as in 'अपायशङ्का' 'अरिष्टशङ्का।' It also means fear, apprehension, dread or alarm as in "जाताशङ्कैर्देवैर्मेनकानामाप्सराः प्रेषिता।" (Śākuntalam). It also means false impression as in "कुर्वन् वधूजनमनःसु शशाङ्कशङ्काम्।" (Kirātārjunīya, 5.42). Bharata makes it clear that Śaṅkā is of the nature of doubt, suspicion. It is a state of mind which is prevalent among women and inferior characters. The Vibhāvas mentioned are earning money through theft,crime against the king, sinful deeds, etc. The Anubhāvas through which the feeling of Śaṅkā is to be enacted are looking again and again, covering with a veil,

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drying up of the mouth, licking the lips with the tongue, etc.

Śaṅkā which is born of theft, etc., is a Vyabhicāribhāva in Bhayānakarasa, while that which is born from the deceitful behaviour of the lover, is a Vyabhicāribhāva is Śṛṅgārarasa. In the two stanzas in Āryā metre, there is reference to Ātmasamutthā and Parasamutthā types of Śaṅkā. The Ātmasamutthā Śaṅkā is the self-born doubt, i.e., doubt born of one's own action. This can be discerned through one's looks and actions. The other one is that which is pertaining to others. This can be discerned through the other person's behaviour like the shaking of his body, making the face downward, looking to the sides again and again, etc.

4. Asūyā

३.५. असूया नाम - नानापराधद्वेषपरैश्वर्यसौभाग्यमेधाविद्यालीलादिभिर्विभावैः समुत्पद्यते। परिषदि दोषप्रख्यापनगुणोपघाते-र्ष्याचक्षुस्तस्यश्च। प्रदानाधोमुखभ्रुकुटीक्रियावज्ञानकुत्सनादिभिरनुभावैरभिनयः प्रयोक्तव्यः। अत्रार्ये भवतः।-

परसौभाग्येश्वरतामेधालीलासमुच्छयान् दृष्ट्वा ।
उत्पद्यते ह्यसूया कृतापराधो भवेद्यश्च ।।३६।।

भ्रुकुटिकुटिलोत्कटमुखैः सेर्ष्याक्रोधपरिवृत्तनेत्रैश्च ।
गुणनाशनविद्वेषैस्तत्राभिनयः प्रयोक्तव्यः ।।३७।।

"Asūyā (jealousy) is that which is born from the Vibhāvas such as many blunders, hatred, the prosperity, good fortune, intelligence, learning, sporting skill of others, etc. It should be represented in acting through the Anubhāvas such as highlighting the defects in the

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assembly, undermining the merits, expression of jealousy through eyes, making the face downward, knitting of eye brows, showing negligenece, showing contempt etc." There are two stanzas in Āryā metre on the following points -

"Asūyā is born on seeing the good fortune, riches, intellignece, sporting skill, elevation of others. It is born in the heart of the guilty."(36)

"It should be enacted through the raising of eye-brows, turning the face away, turning away the eyes with jealousy and anger, nullification of merits and hatred."(37)

Asūyā means envy, intolerance, jealousy. It is finding fault with even the merits of others - "असूया परगुणेषु दोषाविष्करणम्।" (Śākuntalam; Raghuvaṁśa, 4.23). It also means anger, indignation; see "वधूरसूयाकुटिलं ददर्श।" (Raghuvaṁśa, 6.82). Bharata takes Asūyā in the sense of jealousy, as evident from the Vibhāvas and Anubhāvas. Asūyā, is caused by many blunders; it means intolerance. The prosperity, etc. of others creates jealousy. This jealousy can be exhibited in acting through the reference to faults of the other person in the assembly, showing negligence, treating contempturously. The same Vibhāvas and Anubhāvas of Asūyā are mentioned in the stanzas.

5. Mada

३.६. मदो नाम - मद्योपयोगादुत्पद्यते। स च त्रिविधः पञ्चविधभावश्च। अत्रार्या भवन्ति -

ज्ञेयस्तु मदस्त्रिविधस्तरुणो मध्यस्तथावकृष्टश्च ।
करणं पञ्चविधं स्यात्तस्याभिनयः प्रयोक्तव्यः ।।३८।।

कश्चिन्मत्तो गायति रोदिति कश्चित्तथा हसति कश्चित् ।
परुषवचनाभिधायी कश्चित्कश्चित्तथा स्वपिति ।।३९।।

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उत्तमसत्त्वः शेते हसति च गायति च मध्यमप्रकृतिः ।
परुषवचनाभिधायी रोदित्यपि चाधमप्रकृतिः ।।४०।।

स्मितवचनमधुररागो हृष्टतनुः किञ्चिदाकुलितवाक्यः ।
सुकुमाराविद्धगतिस्तरुणमदस्तूत्तमप्रकृतिः ।।४१ ।।

स्खलिताघूर्णितनयनः स्त्रस्तव्याकुलितबाहुविक्षेपः ।
कुटिलव्याविद्धगतिर्मध्यमदो मध्यमप्रकृतिः ।।४२ ।।

नष्टस्मृतिर्हतगतिश्छर्दितहिक्काकफैः सुबीभत्सः ।
गुरुसज्जमानजिह्वो निष्ठीवति चाधमप्रकृतिः ।।४३।।

रङ्गे पिबतः कार्या मदवृद्धिर्नाट्ययोगमासाद्य ।
कार्यो मदक्षयो वै यः खलु पीत्वा प्रविष्टः स्यात् ।।४४।।
सन्त्रासाच्छोकाद्वा भयात्प्रहर्षाच्च कारणोपगतात् ।
उत्क्रम्यापि हि कार्यो मदप्रणाशः क्रमात्तज्ञैः ।।४५।।

एभिर्भावविशेषैर्मदो द्रुतं सम्प्रणाशमुपयाति ।
अभ्युदयसुखैर्वाक्यैर्यथैव शोकः क्षयं याति ।।४६।।

"Mada is that which is produced by the drinking of wine. It is threefold and it is displayed through five states (bhāvas)." Here there are stanzas in Āryā metre giving the following meaning -

"Mada should be known as of three kinds as Taruna (Youthful), Madhya (mediocre) and Avakṛṣṭa (inferior). Its performance is fivefold; its acting should be displayed." (38)

"Some one when intoxicated sings, cries; some other person, likewise, laughs; some one else speaks harsh words; some other person, likewise, sleeps.' (39)

"The person of superior nature sleeps, the person of middle naute laughs or sings, the person of inferior naurte speaks harsh words or cries.' (40)

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"The person of superior nature who is caught with 'Taruṇamada', has smiling face, melodious voice, composed body, slightly faltering speech and graceful and charming gait of walking." (41)

"The person of mediocre nature, who is caught with 'Madhya mada', has unsteady and turning eyes, drooping and agitated movement of arms and crooked and unsteady gait of walking." (42)

"The person of inferior nature, who is caught with 'Avakṛṣṭa - mada' has faded memory, halting gait of walking,disgusting appearance with vomit, hiccough and phlegm, heavy and sticking tongue and vomiting action." (43)

"In the case of a person doing the acting of drunken character on the stage, the increase of intoxication should be effected in accordance with the requirements of that character. If the actor comes drunk on the stage, one should try to remove his intoxication." (44)

"With the use of the means in the form of fear, grief, terror and joy or even violence, the removal of intexication is done by the experts." (45)

"Through these feelings (fear, etc), intoxication can be removed quickly, just as grief is removed by the reports of prosperity and happiness." (46)

Mada means intoxication, drunkenness, inebriety. See "मदेनास्पृश्ये" (Daśakumāracarita), "मदाविकाराणां दर्शकः" (Kādambarī). Bharata uses the term in the sense of a state of intoxication as evident from his statment "मद्योपयोगादुत्पद्यते". Mada has been mentioned as a Vyabhicāribhāva in the case of many Rasas. As a Vyabhicāribhāva, it is a state of mind equal to that state of intoxication which is produced by

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drinking. This Mada is threefold as Taruṇamada, Madhyamada and Avakṛṣṭamada. It is revealed through five Bhāvas, i.e., manners as singing, crying, laughing, speaking harsh words and sleeping. Taruṇamada is related to persons of superior nature. Under the impact of this Mada they normally show it by sleeping. But when they are awake they show the impact of Taruṇamada through smiling speech, melodious voice, physical calmness, slightly faltering talk and graceful gait of walking.

The persons of mediocre nature have Madhyamada. Under its impact they sing and laugh. Their eyes are unsteady and revolving, shoulders are drooping and walking gait is crooked and faltering. The persons of inferior nature are under the impact of Avakṛṣṭamada. Under its impact they speak harsh words and cry. They have the loss of memory, they look ugly with vomit, hiccough and phlegm; and they have heavy and sticky tongue.

Speaking about the actor's exhibition of Mada on the stage, Bharata says that the increase of intocication should be effected in accordance with the type of character. But if the actor comes on the stage actually drunken for enacting intoxication, his intoxication due to drink should be removed by means of frightening, grief, creating fear or reporting good tidings bringing happiness. Through such means the intoxication is removed like grief through the report of prosperity and happiness.

6. Śrama

३.७. श्रमो नाम - अध्वव्यायामसेवनादिभिर्विभावैः समुत्पद्यते। तस्य गात्रपरिमर्दनसंवाहननिःश्वसितविजृम्भितमन्दपादोत्क्षेप-णनयनवदनविकूणन-सीत्कारादिभिरनुभावैरभिनयः प्रयोक्तव्यः । अत्रार्या

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नृत्ताध्वव्यायामान्नरस्य सञ्जायते श्रमो नाम ।
निःश्वासखेदगमनैस्तस्याभिनयः प्रयोक्तव्यः ।।४७।।

"Śrama is that which is produced by the Vibhāvas such as long travel, doing physical exercises, etc., It should be represented in acting through the Anubhāvas such as pressing the body, shampooing, heaving sighs, yawning, taking steps slowly, turning the eyes and the face away, producing sound by drawing in the breath, etc." There is a stanza in Āryā metre which means -

"Śrama is born in the case of men through dancing, long travel, physical exercise, etc. It should be represented in acting through deep sighs, walking with pain, etc." (47)

Śrama means toil, labour, exertion, effort; see "अलं महीपाल तव श्रमेण" (Raguvaṁśa, 2.34). It also means weariness, fatigue, exhaustion, see "विनयन्ति स्म तद्योधा मधुभिर्विजयश्रमम्।" (Raghuvaṁśa,5.64). As a Vyabhicāribhāva, it means fatigue, weariness. The Vibhāvas which give rise to it are long travel, physical exercise, etc. The Anubhāvas through which it has to be represented in acting are pressing the body, sampooing, heaving deep sighs, yawing, taking steps slowly, turning the face and eyes away, producing sound by drawing in the breath, etc. The Śloka in Āryā metre summarises these points briefly.

7. Ālasya

३.८. आलस्यं नाम - खेदव्याधिगर्भस्वभावश्रमसौहित्यादिभिर्विभावैः समुत्पद्यते स्त्रीनीचानाम् । तदभिनयेत् सर्वकर्मानभिला-षशयनासननिद्रातन्द्रासेवनादिभिरनुभावैः । अत्रार्या

आलस्यं त्वभिनेयं खेदोपगतं स्वभावजं चापि ।
आहारवर्जितादनामारम्भाणामनारम्भात् ।।४८।।

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"Ālasya is that which is created by the Vibhāvas such as affliction, disease, state of pregnancy, fatigue, too much of contentment, etc. It should be enacted through the Anubhāvas such as indifference towards all actions,taking to bed, sitting on a seat, sleeping, sluggishness, etc." Here there is a stanza in Āryā metre on this point-

"Ālasya which is born from affliction or born of one's nature, should be enacted through the relinquishment of food, absence of starting what aught to be started, etc." (48)

Ālasya means idleness, sloth, want of energy. "शक्तस्य चाप्यनुत्साहः कर्मस्वालस्यमुच्यते" (Susruta) - 'apathy towards action in the case of even an able person is idleness'. As a Vyabhicāribhāva, it means 'want of energy'. The Vibhāvas such as affliction, disease, state of pregmancy, fatigue, too much of contentment, etc. All these except 'Sauhitya' (suhitasya bhāvaḥ - feeling of contentment) are related to 'Khedaja Ālasya' mentioned in the stanza 48. The other type of Ālasya is mentioned as 'Svabhāvaja', idleness by nature of a person. The Anubhāvas through which it has to represented in acting are apathy towards all kinds of action,sleeping or sitting with out work, sluggishness, etc. Giving up food and not taking to action which should be started are given as, 'Anubhāvas' in the stanza 48.

8. Dainya

३.८. दैन्यं नाम - दौर्गत्यमनस्तापादिभिर्विभावैः समुत्पद्यते। तस्याधृतिशिरोरोगगात्रगौरवान्यमनस्कतामृजापरिवर्तनादिभिरनुभावैरभिनयः प्रयोक्तव्यः । अत्रार्या -

चिन्तौत्सुक्यसमुत्था दुःखाद्या भवति दीनता पुंसाम् ।
सर्वमृजापरिहारैर्विविधोऽभिनयो भवेत्तस्य ।।४६।।

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"Dainya is that which is created by the Vibhāvas such as poverty, mental affliction, etc. It should be represented in acting through absence of courage, head ache, heaviness of the body, absent mindedness, giving up cleanliness, etc." There is a stanza in Āryā metre on this point -

"Dainya occurs in the case of human beings due to sorrowful thought, anxiety, grief etc. Its representation in acting should be variously done through abandonment of cleanliness, etc." (40)

Dainya means poor or pitiable condition, miserable state, see "दरिद्राणां दैन्यम् ।" : (Gaṅgālaharī, 2), "इन्दोर्दैन्यं त्वदनुसरणक्लिष्टकान्तेर्बिभर्ति ।" (Meghadūta, 74). Poverty, mental agony, etc., are the Vibhāvas which produce it. The Anubhāvas are lack of courage, headache, heaviness of the body, absent-mindedness, lack of cleanliness, etc. Sorrowful thought, anxiety and sorrow are mentioned as the Vibhāvas in the stanza and lack of all kinds of cleanliness is mentioned as the Anubhāva.

9. Cintā

३.१०. चिन्ता नाम - ऐक्ष्वर्यभ्रंशेष्टद्रव्यापहारदारिद्यादिभिर्विभावैरुत्पद्यते। तामभिनयेन्निः श्वसितोच्छ्वसितसन्तापध्याना-धोमुखूचिन्तनतनुकार्श्यादिभिरनुभावैः।

अत्रार्ये भवतः -

ऐश्वर्यभ्रंशेष्टद्रव्यक्षयजा बहुप्रकारा तु ।
हृदयवितर्कोपगता नृणां चिन्ता समुद्भवति ।।४०।।

सोच्छ्वासैर्निःश्वसितैः सन्तापैश्चैव हृदयशून्यतया ।
अभिनेतव्या चिन्ता मृजाविहीनैरधृत्या च ।।४२।।

"Cintā is that which is produced by the Vibhāvas such

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as loss of wealth, snatching away of a dear object, poverty, etc. It should be acted through the Anubhāvas such as breathing in and breathing out, anguish, contemplation, worrying with bent head, emaciation of the body, etc." There are two stanzas in Āryā metre on this point -

"Cintā in the case of human beings which is acquired with the doubts in the heart and which are of many kinds, is born of loss of wealth, the destruction or loss of a dear object." (50)

"Cintā should be represented in acting through breathing in and breathing out, mental afflictions, absent-mindedness, absence of cleanliness and lack of courage." (51)

Cintā generally means thinking, thought. Here it has the sense of sad or sorrowful thought, care or anxiety; see "चिन्ताजडं दर्शनम् ।" (Śākuntala, 4.5). It is created by such Vibhāvas as poverty, loss of a dear object, etc. It is enacted through such Anubhāvas as heaving sighs, anguish, contemplation, making the head down ward, etc. The stanza 51 mentions absent-mindedness, absence of cleanliness and lack of courage as the Anubhāvas to be shown in action.

10. Moha

११ मोहो नाम - दैवोपघातव्यसनाभिघातव्याधिभयावेगपूर्ववैरानुसरणादिभिर्विभावैः समुत्पद्यते। तस्य निश्चैतन्यभ्रमणपतनाघूर्णनादर्शनादिभिरनुभावैरभिनयः। अत्र श्लोकस्तावदार्या च -

अस्थाने तस्करान् दृष्ट्व त्रासनैर्विविधैरपि ।
तत्प्रतीकारशून्यस्य मोहः समुपजायते ।।५२।।

व्यसनाभिघातभयपूर्ववैरसंस्मरणगोचरो मोहः ।
सर्वेन्दियसंमोहात्तस्याभिनयः प्रयोक्तव्यः ।।५३।।

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"Moha is that which is created by the Vibhāvas such as divine destruction, stroke of misery, fear, agitation, recapitualation, stroke of misery, fear, agitation, recapitulation of old enmity, etc. It should be represented in acting through the Anubhāvas such as loss of consciousness, revolving, falling, turning, loss of sight, etc." Here there is a stanza and another stanza in Āryā metre giving the following meaning -

"On seeing the thieves all of a sudden and by many kinds of frightening situations, Moha arises in a persion who has no remedy for such situations."(52)

"Moha occurs due to the stroke of misery, fear and remembrance of old enmity. It should be enacted through the stupefaction of all senses." (53)

Moha means perplexity, delusion, infatuation, etc. See "यज्ज्ञात्वा न पुनर्मोहमेवं यास्यसि पाण्डव।" (Bhagavadgītā, 4.35). It also means loss of consciousness, fainting, a swoon, insensibility; see "मोहेनान्तर्वरतनुरियं लक्ष्यते मुच्यमाना।" (Vikramorvaśīya,1.8) also see Kumārasaṁbhāva, 3.73,. It also gives the meaning of folly, ignorance; see "तितीर्षुर्दुस्तरं मोहादुडुपेनास्मि सागरम्।" (Raghuvaṁśa, 1.2). As a Vyabhicāribhāva, it means delusion, confusion. Loss of consciousness, etc., are the Anubhāvas through which it has to be represented in acting. Here the Vibhāvas which cause delusion are disaster caused by fact, a stroke of misery, disease, fear, agitation, remembrance of some old enmity, etc. Among the Anubhāvas Bharata mentions loss of consciousness, revolving on the ground, etc. By way of giving specific situations as Vibhāvas, the stanza 52 gives the sight of thieves all of a sudden, various types of frightening situations. The Anubhāva mentioned in stanza 53 is mentioned among the Anubhāvas by Bharata.

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1.4. REVISION POINTS AND SUMMARY

1. Bharata derives the term Vyabhicārin from the root 'car' - to move with the prepositions 'vi'and 'abhi' in the sense of 'vividham' and 'ābhimukhyena'. "विविधम् आभिमुख्येन रसान् चरन्ति इति व्यभिचारिणः।" They are called Vyabhicarans because they go with Rasas variously and favourably. They lead the Rasas (Sthāyibhāvas) to fruition (experience).

2. Among the 33 Vyabhicāribhāvas, Nirveda is mentioned first. It means dejection, despondancy in its ordinary sense. In its highest sense, it means complete indifference towards wordly objects. Ordinary Nirveda arises through the Vibhāvas such as poverty, censure, beating with anger, separation from dear ones, etc. The higher type of Nirveda arises from spiritual knowledge (tattvajñāna). Nirveda arising from 'tattvajñāna' is regarded as the Sthāyibhāva of Śāntarasa by later writers like Mammaṭa. The other Nirveda is a Vyabhicāribhāva.

3. Glāni means mental languor, dullness. This state is caused by the physical conditon such as exhaustion, fatigue, etc. Vomiting, loose motion, disease, hunger, thirst, break of sleep, etc., are the Vibhāvas. Feeble talk, lustreless eyes, etc., are the Anubhāvas.

4. Śaṅkā is doubt, suspicion. It is prevalent among women and inferior characters. It is created by the Vibhāvas such as theft, crime against the king, sinful deeds etc. Its Anubhāvas are looking

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again and again, covering with veil, drying up of the mouth etc. Through Śaṅkā, fear, etc. are born, Cintā does not give rise to fear, etc., This is the difference between Śaṅkā and Cintā.

5. Asūyā means jealousy. It is caused by intolerance. The prosperity, etc, of others creates jealousy. Its Anumbhāvas are finding fault with other persons in the assembly, showing negligence, etc. Mainly it is rooted in hatred as a result of which even good qualities are not tolerated. It leads to many faults. It is to some extent influenced by anger.

6. Mada means intoxication. It is threefold as Taruṇamada, Madhyamada and Avakṛṣṭa mada. It is revealed through five 'Bhāvas' , i.e., manners such as singing, crying, laughing, speaking harsh words and sleeping. Taruṇamada is related to superior persons, Madhyamada to middle type of persons and Avakṛṣṭamada to inferior persons.

7. Śrama means fatigue, physical weariness. It is caused by long travel, physical exercise, etc. Its Anubhāvas are pressing the body, sampooing, heaving deep sights, etc. Glāni, on the other hand, is mental dullness, languor.

8. Ālasya means 'want of energy'. The Vibhāvas are affliction, disease, state of pregnancy, etc. The Anubhāvas are apathy towards all kinds of action, sluggishness, etc. It is twofold as khedaja and Svabhāvaja. Apathy towards action caused by physical fatigue is Ālasya. Although an

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Anubhāva in the form of indifference towards all action is common to Ālasya, Glāni and Jaḍatā, Ālasya is 'want of energy'. Thus it differs from both Glāni and Jaḍatā.

9. Dainya is pitiable conditon, miserable state. It is caused by poverty, mental agony, etc. Lack of courage, head ache, etc. are its Anubhāvas.

10. Cintā means sorrowful state or anxiety. It is created by poverty. Heaving sighs, anguish, contemplation, etc., are the Anubhāvas. Cintā is a state of mental uneasiness due to non-availability of what is desired and availability of what is not wanted.

11. Moha means delusion, infatuation. Disaster caused by fate, misery, disease, fear, agitation, etc, are the Vibhāvas of Moha. Its Anubhāvas are loss of consciouseness, etc. Moha is resulted by Cintā. It is different from Cintā.

1.5. INTEXT QUESTIONS

1. Explain

१. दारिद्र्येष्टवियोगाद्यैः निर्वेदो नाम जायते ।

२. वान्ताविरिक्तव्याधिषु तपसा जरसा च जायते ग्लानिः।
कार्श्येन साभिनेया मन्दभ्रमणेन कम्पेन ।।

३. चौर्यादिजनिता शङ्का प्रायः कार्या भयानके ।
प्रियव्यलीकजनिता तथा शृङ्गारिणी मता ।।

४. कश्चिन्मत्तो गायति रोदिति कश्चित्तथा हसति कश्चित्।
परुषवचनाभिधायी कश्चित्कश्चित्तथा स्वपिति ।।

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2. Write notes on :

१. श्रमः २. असूया ३. आलस्यम्

४. दैन्यम् ५. मोहः

1.6. ASSIGNMENT

Compare the conceptions of these ten with those in Sāhityadarpaṇa.

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NOTES :

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Nāṭyaśāstra-2

Unit-2

CONTENTS

2.1. INTRODUCTION
2.2. OBJECTIVES
2.3. CONTENT EXPOSITION
2.4. REVISION POINTS AND SUMMARY
2.5. INTEXT QUESTIONS

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UNIT-2
Vyabhicāribhāvas Defined
Smṛti - Autsukya

2.1. INTRODUCTION

From this unit onwards, Vyabhicāribhāvas are studied. The total number of Vyabhicāribhāvas enumerated and explained by Bharata is thirty-three. The enumeration of Vyabhicāribhāvas is made in the sixth chapter (vide st. 18-21). They are explained in the seventh chapter which is devoted to the Bhāvas. The author explains the term 'Vyabhicāribhāva' by giving its derivation from 'car' to move with 'vi' and 'abhi' as prepositions. Then each of the Vyabhicāribhāvas is explained with its Vibhāvas and Anubhāvas.

2.2. OBJECTIVES

The study of the Vyabhicāribhāvas will reveal a wide range of mental dispositions applicable to all occasions in life. Therefore one of the objectives of this study is to give a psychological analysis of human feelings along with the factors causing them and the various effects they reveal. Each Vyabhicāribhāva is a mental state which is transitory and changes with each situation related to a principal state of mind which is known as Sthāyibhāva. Many Vyabhicāribhāvas assist one Sthāyibhāva at a time and lead it to fruition,i.e. culmination in Rasa experence. The other objective of study here is to see how Bharata gives the hints and suggestions to the readers, spectators and actors conducive to the fulfilment of their respective aims.

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The critics among the readers or spectators get the sufficient equipment to judge and analyse the Rasa experience they get from the Kāvya. The actors will strive to represent everything on the guidance given by Bharata and help the spectators to get the experience of Rasa.

2.3. CONTENT EXPOSITION

11. Smṛti

३.१. स्मृतिर्नाम - सुखदुःखकृतानां भावानामनुस्मरणम् । सा च स्वास्त्र स्वास्थ्यजघन्यरात्रिनिद्राच्छेदसमानदर्शनोदाहारणचिन्ताभ्यासादिभिर्विभावैः समुत्पद्यते । तामभिनयेच्छिरःकम्पनावलोकनभ्रूसमुन्नमनादिभिरनुभावैः। अत्रार्ये भवतः

सुखदुःखमतिक्रान्तं तथा मतिविभावितं यथावृत्तम् ।
चिरविस्मृतं स्मरति यः स्मृतिमानिति वेदितव्योऽसौ ।।५४।।
स्वास्थ्याभ्याससमुत्था श्रुतिदर्शनसम्भवा स्मृतिर्निपुणैः ।
शिरउद्वाहनकम्पैर्भ्रूक्षेपैश्चाभिनेतव्या ।।५५।।

"Smṛti is the remembrance of the past events connected with either happiness or sorrow. It is produced by the Vibhāvas such as comfortableness, break of sleep in the last but one watch of night, sight of or conversation with a similar person, contemplation and practice, etc. It should be represented in acting through Anubhāvas such as shaking of head, vision, making the eye brows dance etc." There are two stanzas in Āryā metre about this -

"He who remembers the past happy and sorrowful occasions, which are recollected in mind as they happened and which are long forgotten, should be known as one with memory (Smṛtiman)." (54)

"The remembrance which is born of comfortableness and practice and which is created by hearing about or

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seeing something (similar), should be enacted through the shaking of head or raising the head and movement of eye brows." (55)

Smṛti means remembrance, recollection, memory; see "करधृतधनुः किं न यातः स्मृतिं ते"(Veṇīsaṁhāra, 3.21) "संस्कारमात्रजन्यं ज्ञानं स्मृतिः" (TarkaSaṅgraha), "स्मृत्युपस्थितौ इमौ द्वौ श्लोकौ" (Uttararāmacarita, 6). It also stands for what is delivered by human authors, vide Manusmṛti, Yājñavalkyasmṛti, etc. It means code of law, law book. As a Vyabhicāribhāva it means remembrance, recollection, memory. This is caused by the Vibhāvas such as comfortablness, break of sleep in the last but one watch of night, sight of or conversation with a similar person, etc. Its Anubhāvas are shaking of head, looking intently, raising the eye brows, etc. The impression of what is seen before that comes to mind when a similar object is seen, is Smṛti. Here the knowledge of the object known earlier arises. When a person is comfortable, memories come. The term 'jaghanya' is the adjective of 'rātri' It means the last but one 'yama' (watch) of the night. When there is break of sleep at such a time, memories arise.

12. Dhṛti

३.२. धृतिर्नाम - शौर्यविज्ञानश्रुतिविभवशौचाचारगुरुभक्त्यधिकमनोरथार्थलाभक्रीडादिभिर्विभावैः समुत्पद्यते। तामभिनयेत्प्राप्तानां विषयाणामुपभोगादप्राप्तोपहृतविनष्टानामननुशोचनादिभिरभावैः। अत्रार्ये भवतः

विज्ञानशौचविभवश्रुतिशक्तिसमुद्भवा धृतिः सद्भिः ।
भयशोकविषादाद्यै रहिता तु सदा प्रयोक्तव्या ।।५६।।
प्राप्तानामुपभोगः शब्दरसस्पर्शरूपगन्धानाम् ।
अप्राप्तैश्च न शोको यस्यां हि भवेद्धृतिः सा तु ।।५८।।

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'Dhṛti' is that which arises through the Vibhāvas such as heroism, special knowledge, learning, prosperity, sacredness, pure practices, devotion towards the Guru, attainment of more than what is desired, sportĪ etc. It should be represented in acting through the Anubhāvas such as enjoyment of the objects of senses that are available, absence of repentment for what is not attained, what is gone by, what is taken away or what is lost, etc. There are two stanzas in Āryā metre on this point

"Dhṛti which is born of special knowledge, sacredness, prosperity, erudition, strength, etc., should be enacted by the efficient actors through the absence of fear, sorrow or dejection." (56)

"That in which there is the enjoyment of what are attained such as sound, taste, touch, beauty, fragrance and in which there is no sorrow for what are not obtained." (57)

Dhṛti which is derived from the root 'dhṛ' - to bear, generally means taking, holding, siezing, possessing. It also means firmness, steadiness, constancy, fortitude, energy, resolution, courage, self - command; see "भज धृतिं त्यज भीतिमहेतुकां" (Naiṣadhacarita, 4.105). It means also satisfaction, contentment, pleasure, happiness, delight,joy; see "धृतेश्च धीर सदृशीर्व्यधत्त सः" (Raghuvaṁśa, 3.10). Viśvakośa says "धृतिर्योगान्तरे धैर्ये धारणध्वरतुष्टिषु ।". As a Vyabhicāribhāva it means satisfaction, contentment. It arises through the Vibhāvas such as heroism, special knowledge, learning, prosperity, sacredness, good practices, devotion towads the Guru, attainment of more than what is desired, sport, etc. All these are individually or together the cause or causes of satisfaction. It is expressed in acting through the Anubhāvas such as the enjoyment of what is attained, i.e.,

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all the pleasures of senses, absence of repentence for what is not attained, past, taken away or lost, etc., The verses in Āryā metre give the same Vibhāvas and Anubhāvas.

13. Vrīḍā

३.३. व्रींडा नाम - अकार्यकरणात्मिका। सा च गुरुव्यतिक्रमणावज्ञान-प्रतिज्ञातानिर्वहणपश्चात्तापादिभिर्विभावैः समुत्पद्यते। तां निगूढवदनाधोमुख-विचिन्तनोर्वीलेखनवास्त्राङ्गुलीयकस्पर्शननखनिकृन्तनादिभिरनुभावैरभिनयेत्। अत्रार्ये भवतः -

किञ्चिदकार्यं कुर्वन्नेवं यो दृश्यते शुचिभिरन्यैः ।
पश्चात्तापेन युतो व्रीडित इति वेदितव्योऽसौ ।।५८।।

लज्जानिगूढवदनो भूमिं विलिखन् नखांश्च विनिकृन्तन् ।
वस्त्राङ्गुलीयकानां संस्पर्शं व्रीडितः कुर्यात् ।।५९।।

"Vrīḍa is that which is of the nature of doing a deed which is improper or unworthy. It is created by the Vibhāvas such as trangression of the orders of elders, insult, not carrying out what is promised, repentence, etc. It should be acted through the Anubhāvas such as covering the face, turning the face downward, deep thinking, scratching the earth, touching the clothes or ring, biting the nails, etc." There are two verses in Āryā metre on these points-

"He who after having committed an unworthy deed becomes filled with remorse when seen by other pure persons, should be regarded as one caught with Vrīḍā." (58)

"A person who is caught with Vrīḍā should cover his face, scratch the earth, bite the nails, touch the cloths and rings." (59)

Vrīḍā means shame; see "व्रीडामावहति मे स (शब्दः) संप्रति" (Raghuvaṁśa, 11.73). This is caused by an unworthy deed

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such as trangressing the orders of elders, insult, failure to do what is promised, repentence, etc. These are the Vibhāvas of Vrīḍā. Its outward manifestations which should be represented in acting are the Anubhāvas such as covering the face, making the face downward,maintaining silence, scratching the earth, etc. The same Vibhāvas and Anubhāvas are mentioned in the Āryā verses.

14. Capalatā

३.४. चपलता नाम - रागद्वेषमात्सर्यामर्ष्येर्ष्याप्रतिकूलादिभिर्विभावैः समुत्पद्यते। तस्याश्च वाक्पारुष्यनिर्भर्त्सनवधबन्धसम्प्रहारताडनादिभिरनुभावै रभिनयः प्रयोक्तव्यः। अत्रार्या भवति -

अविमृश्य तु यः कार्यं पुरुषो वधताडनं समारभते ।
अविनिश्चितकार्यत्वात्सा तु खलु चपलो बुधैर्ज्ञेयः ॥60॥

"Capalatā is that which is produced by the Vibhāvas such as passion, hatred, anger, jealousy, opposition, etc. It should be represented in acting through the Anubhāvas such as harsh words, blaming, killing, binding, striking, beating, etc." There is a stanza in Āryā metre on this point-

"That person who commits the deeds such as killing, beating, etc., without discrimination, should be regarded as 'capala' by the wise because he acts in an indiscriminate manner." (60)

Capalatā means fickleness, inconstancy. passion, hatred anger, jealousy, opposition, etc. give rise to it. The outer manifestations of Capalatā are harsh words, blaming, killing, binding, striking, beating, etc. Passion etc. are the Vibhāvas of Capalatā, while harsh words, etc. are the Anubhāvas of Capalatā. The verse in Āryā metre explains as to why a person is called 'capala'.

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15. Harṣa

५. हर्षो नाम - मनोरथलाभेष्टजनसमागमनमनःपरितोषदेवगुरुराजभर्तृप्रसादभोजनाच्छादनलाभोपभोगादिभिर्विभावैः समुत्पद्यते। तमभिनयेन्नयनवदनप्रसादप्रियभाषणालिङ्गनकण्टकितपुलकितास्रस्वेदादिभिरनुभावैः। अत्रार्ये भवतः -

अप्राप्ये प्राप्ये वा लब्धेऽर्थे प्रियसमागमे वाऽपि ।
हृदयमनोरथलाभे हर्षः सञ्जायते पुंसाम् ।।६१।।

नयनवदनप्रसादप्रियभाषालिङ्गनैश्च रोमाञ्चैः ।
ललितैश्चाङ्गविहारैः स्वेदाद्यैरभिनयस्तस्य ।।६२।।

"Harṣa is that which is created by the Vibhāvas such as attainment of desired object, company of dear ones, mental gratification, favour of gods, Guru, king or master, good food, obtaining good cloths, enjoyment of pleasures, etc. It should be represented in acting through Anubhāvas such as graciousness of eyes and face, pleasing speech, embracing, horripulation, fall of tears, perspiration, etc." There are two stanzas in Āryā metre on the same topic -

"Harṣa is born in human beings when something unattainable is attained, a beloved person is met, the hearts desire is fulfilled." (61)

"It is represented in acting through the graciousness of the eyes and face, pleasing speech, embrace, horripulation, graceful movements of limbs,perspiration, etc." (62)

Harṣa means joy, delight, pleasure, satisfaction see "हर्षो हर्षो हृदयवसतिः पञ्चबाणस्तु बाणः" (Prasannarāghava). It is the feeling of delight arising from the attainment of desired object, etc. Its Vibhāvas are the attainment of hearts desire, meeting of beloved persons, mental gratification, favour of gods, etc. good food, good cloths, enjoyment of

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pleasures. The Anubhāvas throughwhich it has to be enacted are grociousness of eyes and face, pleasing speech, embracing, horripulation, falling of tears, perspiration, etc. Vibhāvas and Anubhāvas are mentioned in the two Āryā verses.

16. Āvega

३.६. आवेगो नाम - उत्पातवातवर्षाग्निकुञ्जरोद्भ्रमणप्रियाप्रियश्रवणव्यसनाभिघातादिभिर्विभावैः समुत्पद्यते। तत्रोत्पातकृतो नाम विद्युदुल्कानिर्घातप्रपतनचन्द्रसूर्योपरागकेतूदर्शनकृतः। तमभिनयेत्सर्वाङ्गस्त्रस्ततावैमनस्यमुखवैवर्ण्यविषादविस्मयादिभिः। वातकृतं पुनरवकुण्ठनाक्षिपरिमार्जनवस्त्रसङ्गूहनत्वरितगमनादिभिः। वर्षकृतं पुनः सर्वाङ्गसम्पिण्डनप्रधावनच्छन्नाश्रयमार्गणादिभिः। अग्निकृतं तु धूमाकुलनेत्रताऽङ्गसङ्कोचनविधूननातिक्रान्तापक्रान्तादिभिः । कुञ्जरोद्भ्रमणकृतं नाम त्वरितापसर्पणचञ्चलगमनभयस्तम्भवेपथुपश्चादवलोकनविस्मयादिभिः। प्रियश्रवणकृतं नामाभ्युत्थानालिङ्गनवस्त्राभरणप्रदानाश्रुपुलकितादिभिः। अप्रियश्रवणकृतं नाम भूमिपतनविषमविवर्तनपरिधावनविलापनाक्रन्दनादिभिः। व्यसनाभिघातजं तु सहसापसर्पणशस्त्रचर्मवर्मधारणगजतुरगरथारोहणसम्प्रधारणादिभिः।

एवमष्टविकल्पोऽयमावेगः सम्भ्रमात्मकः ।
स्थैर्येणोत्तममध्यमानां नीचानां चापसर्पणैः ।।६३।।

अत्रार्ये भवतः -

अप्रियनिवेदनाद्वा सहसा ह्यवधारितारिवचनस्य ।
शस्त्रापेक्षात् त्रासादावेगो नाम सम्भवति ।।६४।।

अप्रियनिवेदनाद्यो विषादभावाश्रयोऽनुभावोऽस्य ।
सहसारिदर्शनाच्चेत्प्रहरणपरिघट्टनैः कार्यः ।।६५।।

"Āvega is that which arises through the Vibhāvas such as Utpāta (portents), Vāta (storm), Varṣa (rain), Agni (fire), Kuñjarodbhramaṇa (roaming of an elephant), Priyaśravaṇa (hearing about pleasing report), Apriyaśravaṇa (hearing

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about unpleasant report), Vyasanābhighāta (befalling of calamities), etc. That which is created by Utpāta means that which is created by lighting, fall of meteor, fall of star, lunar eclipse, solar eclipse and sight of comet. It should be represented in acting through the Anubhāvas such as drooping of all limbs, distraction of mind, change of facial complexion, dejection, astonishment etc. That which is created by storm (Vātakṛta) should be brought out in acting through covering the face with a cloth, rubbing the eyes, encircling with a cloth, fast movement etc. That which is caused by rain (Varṣakṛta) should be enacted through contraction of all limbs, running, searching for shetter, etc. That which is caused by fire (Agnikṛta) should be represented in acting through eyes filled with smoke, contraction of the body, waving the hands for clearing smoke, going beyond, flight, etc. That which is created by the roaming of an elephant (Kuñjarodbhramaṇakṛta) should be enacted through fast running, unsteady movement, fear, stupefaction, trembling, looking back, astonishment, etc. That which is born of hearing about a pleasant report (Priyaśravanakṛta) should be brought into action through welcoming, embracing, presenting cloths, ornaments, etc., tears, horripulation etc. That which arises from hearing about an unpleasant report (Apriyaśravaṇakṛta) should be enacted through falling on the ground, weltering on the ground fearfully, runing all round, lamentation, crying aloud, etc. That which is born of the befalling of calamities (Vyasanābhighātaja) should be represented in action through suddenly moving away, bearing weapens, hide and armour, climbing an elephant, horse or chariot, dealing a blow, etc."

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"This Āvega which is of the nature of agitation, is of eight types. It is to be faced by the persons of superior nature and those of middle nature through courage and by persons of inferior nature by moving away." (63)

Here there are two stanzas in Āryā metre giving the following points.

"Āvega is born through an unpleasant report, hearing the voice of the enemy all of a sudden, stroke of a weapon, frightening situation." (64)

"The Anubhāva of that Āvega which is born on hearing unpleasent report, consists of resorting to dejected mood. That which arises from the sight of an enemy all of a sudden. should be enacted through the use of weapons, stirring around, etc." (65)

Āvega means uneasinces, anxiety, excitement, agitation; see "अलमावेगेन" (Śākuntala, 3). It also means hurry, haste. As a Vyabhicāribhāva, it means agitation. It is a mental disposition bordering on alarm resulting from a great disaster. Bharata has given eight causes (Vibhāvas) for Āvega and on the basis of those causes Āvega is regarded as of eight kinds. The causes of Āvega are : Utpāta (portent), Vāta (storm), Varṣa (rain), Agni (fire), Kuñjarodbhramaṇa (straying of an elephant), Priyaśravaṇa (hearing about a pleasent report), Apriyaśravaṇa (hearing about an unpleasant report) and Vyasanābhighāta (befalling of calamity). To distinguish Utpāta from Vyasana, it is explained that Utpātakṛta means that which is created by lightning, fall of meteor, fall of star, lunar eclipse, solar eclipse, sight of comet. Vyasana means natural calamity.

Bharata has given directions as to how each kind of these Avegas should be represented in acting through what

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kind of Anubhāvas. The Anubhāvas through which Utpātakṛta Āvega should be represented in acting are the drooping of all limbs, dejected mood, change of facial complexion, anxiety and astonishment. Those of Vātakṛat Āvega are in the form of covering one's face, rubbing the eyes, etc. These are the natural responses of such an Āvega in which the attempt is to avoid dust arising from storm. The Anubhāvas of Varṣakṛta Āvega are contraction of limbs, running, searching for shelter, etc., which are the natural reactions of persons caught in rain. Those of Agnikrta Āvega are smoke filled eyes, contraction of body, jumping hard, waving the hands to clear the smoke, etc. Those of Kuñjarodbhramaṇa kṛta Āvega are running with speed, hurried movement, fear, stupefaction, shaking, etc. All these created are by fear. The Anubhāvas of Priyaśravaṇakṛta Āvega are on the pleasant side. They are welcoming, embracing, making presents, shedding tears of joy, etc. Those of Apriyaśravaṇakṛta Āvega, on the other hand, are falling on the ground, revolving on the earth, crying, lamenting, etc. Finally those of Vyasanābhighātaja Āvega are running away suddenly , holding weapons, wearing hide or armour, mounting a horse, elephant or chariot, etc. The stanza no 63 refers to these eight types of Āvega and says that these agitations are faced with courage by men of superior and middle type, while they are faced with reactions as above by the persons of inferior type.

The two stanzas in Āryā metre refer to Vibhāvas of Āvega of two types, viz., Apriyanivedanakrṭa and Sahassaridarśanakṛta and their Anubhāvas in acting such as Viṣādabhāva and Praharaṇa respectively.

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17. Jaḍatā

३.७. जडता नाम - सर्वकार्याप्रतिपत्तिः। इष्टानिष्टश्रवणदर्शनव्याध्यादिभिर्विभावैः समुत्पद्यते । तामभिनयेदकथनाविभाषणतूष्णींभावाप्रतिभाऽनिमेषनिरीक्षणपरवशत्वादिभिरनुभावैः। अत्रार्या भवति।

इष्टं वाऽनिष्टं वा सुखदुःखे वा न वेत्ति वा यो मोहात्।
तूष्णीकः परवशगो भवति स जडसंज्ञितः पुरुषः।।६६।।

"Jaḍatā is that which is the absence of inclination towards any activity. It is produced by the Vibhāvas such as hearing about or seeing what is desirable and what is not desirable, disease, etc. It should be represented in acting through the Anubhāvas such as absence of saying, absence of responding to talk, maintaining silence, remaining dull, looking without winking, dependence, etc." Here there is a stanza in Āryā metre on the point-

"That person who remains silent and lives dependently without being aware of what is desirable, what is not desirable and what is pleasure or sorrow, due to delusion, is regarded as 'Jaḍa' (dull)".(66)

Jaḍatā means dullness, averasion to work, slothfulness, ignorance, stupidity. As a Vyabhicāribhāva it is dullness. The stanza in Āryā metre describes the nature of a dull person. The dull person remains silent. He depends on others, He is in a state of stupor and hence he is unaware of what is desirable, what is not desirable and what is pleasure or sorrow. This dullness is caused by the Vibhāvas such as hearing about or seeing what is desirable and what is not desirable , disease, etc. It should be enacted through such Anubhāvas as absence of talking, not responding to talk, etc.

Jaḍatā is a state of mental disposition which is averse to all activity due tp mental weakness. In this state there

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is no inclination to do anything. It is not possible to see anything due to delusion. Although objects are seen, yet they are not recognised in their special form.

18. Garva

३.८. गर्वो नाम - ऐश्वर्यकुलरूपयौवनविद्याबलधनलाभादिभिर्विभावैः समुत्पद्यते। तस्यासूयावज्ञाधर्षणानुत्तरदाना सम्भाषणाङ्गावलोकनविभ्रमापहसन-वाक्पारुष्यगुरुव्यतिक्रमणाधिक्षेपवचनविच्छेदादिभिरनुभावैरभिनयैः प्रयोक्तव्यः। अत्रार्या भवति -

विद्यावाप्ते रूपादैश्वर्यादथ धनागमाद्वापि।
गर्वः खलु नीचानां दृष्ट्यङ्गविचालनैः कार्यः ।।६७।।

"Garva is that which is created by lordship, family, beauty, youth, learning, strength, attainment of weath, etc., which are its Vibhāvas. It should be represented in acting through the Anubhāvas such as jealousy, neglect, dashing against, not replying, not speaking, looking at one's own limbs, sportive action, ridiculing, harsh words, transgressing the words of elders, abusive language, giving up talking, etc." There is a stanza in Āryā on the same point-

"Garva which arises in the persons of inferior nature due to attainment in learning, beauty, lordship or acqusition of wealth, should be enacted through movement of eyes and limbs". (67)

Garva means pride, arrogance, "मा कुरु धनजनयौवनगर्वं हरति निमेषात्कालः सर्वम्"(Mohamudgara, 4), "मुग्धेदानीं यौवनगर्वं वहसि" (Mālavikāgnimitra, 4). As a Vyabhicāribhāva also it means pride. It arises from such Vibhāvas as lordship, family, beauty, youth, scholarship, strength, wealth, etc. Its Anubhāvas are quite many. There are; jealousy, neglecting, attaking, not replaying, not speaking, looking at one limbs

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again and again, perturbation, ridiculing, harsh words, great blunder, abusing, stop talking in the middle, etc.

The causes of Garva are lordship, wealth, scholarship, etc. Boasting of one's own prosperity, etc., talking lightly about others, considering one's self as great, all these are the natural marks of pride.

19. Visāda

३.६. विषादो नाम - कार्यानिस्तरणदैवव्यापत्तिसमुत्थः। तमभिनयेत्सहायान्वेषणोपायचित्तनोत्साहविघातवैमनस्यनिश्श्वसितादिभिरनुभावैरुत्तममध्यमानाम्। अधमानां तू विपरिधावनालोकनमुखशोषणसृक्वपरिहेलननिद्रानिःश्वसितध्यानादिभिरनुभावैः। अत्रार्याश्लोकौ -

कार्यानिस्तरणाद्वा चौर्याभिग्रहणराजदोषाद्वा।
दैवादर्थविपत्तेर्भवति विषादः सदा पुंसाम् ।।६८।।

वैचित्र्योपायचिन्ताभ्यां कार्य उत्तममध्ययोः।
निद्रानिःश्वसितध्यानैरधमानां तु योजयेत् ।।६९।।

"Viṣāda is that which is born of non-completion of the work undertaken, adverse fate, etc. In the case of superior and middle types of persons, it should be represented in acting through the Anubhāvas such as seeking for help, thinking about the remedy, loss of enthusiasm, distraction of mind, heaving sighs, etc. In the case of persons of inferior nature it should be represented in acting through the Anubhāvas such as running far away, bending and seeing down, drying up of month, licking the lips, sleeping, leaving deep breath, contemplation, etc." There are two verses in Āryā metre on this -

"Viṣāda is created in human beings due to non-completion of the work undertaken, imprisonment on account of theft, trouble from the side of the king, loss of

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wealth on account of bad fate, etc.' (68)

"In the case of superior and middle type of persons it should be enacted through the searching for remedy in many ways. In the case of inferior persons it should be enacted through sleeping, deep sighs, contemplation, etc." (69)

Viṣāda means dejection, sadness, depression of spirits, grief, sorrow, see "मद्राणि मा कुरु विषादम्" (Bhaminīvilasā, 4.41). It also means disappointment, despondency, despair; see "विषादलुप्तप्रतिपत्तिसैन्यम्" (Raghauvaṃśa, 3.40). It is despair due to the absence of remedy or destruction. This is caused by the non-fulfilment of heart's desire. This is a kind of mental depression. The non- fulfilment of heart's desire is in the form of non-completion of the work undertakien or befalling of some misfortune. The Anubhāvas through which it is to be acted differ in the case of persons of superior and middle nature, on the one hand and in the case of persons of inferior nature, on the other. In the case of superior and middle types of persons, the Anubhāvas are the searching for help, thinking of remedy, loss of enthusiasm, depression of mind, heaving sights, etc. In the case of inferior persons, the Anubhavbas are running away, looking downwards, drying up of mouth, licking the lips, sleeping, deep breathing, etc. The two stanzas in Āryā metre speak of the same Vibhāvas and Anubhāvas

20. Autsukya

३.१०. औत्सुक्यं नाम - इष्टजनवियोगानुस्मरणोद्यानदर्शनादिभिर्विभावैः समुत्पद्यते। तस्य दीर्घनिःश्वसिताधोमुखविचिन्तननिद्रातन्द्रीशयनाभिताषादिभिरनुभावैरभिनयः प्रयोक्तव्यः। अत्रार्या भवति -

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इष्टजनस्य वियोगादौत्सुक्यं जायते ह्यनुस्मृत्या ।
चिन्तानिद्रातन्द्रीगात्रगुरुत्वैरभिनयोऽस्य ॥७०॥

"Autsukya is that which is created by the Vibhāvas such as remembrance of the separation from beloved persons' sight of a pleasure park, etc. It should be represented in acting through such Anubhāvas as deep sighs, thinking with bent head, sleep, drowsiness, desire for sleeping, etc." There is a stanza in Āryā metre on this point.

"Due to the remembrance of the separation from dear persons, Autsukya is born. Its acting should be done through thinking, sleeping, drowsiness, heaviness of the body, etc." (70)

Autsukya means anxiety, uneasiness, ardent desire, eagerness, zeal; as Vyabhicāribhāva it means ardent desire, eagerness; see "औत्सुक्यमात्रमवसादयति प्रतिष्ठा " (Śākuntala, 5.6), "औत्सुक्येन कृतत्वरा सहभुवा व्यावर्तमाना ह्रिया" (Ratnāvalī, 1.2) . The Vibhāvas are such things as remembrance of the separation from dear persons, sight of pleasure garden, etc. The Anubhāvas are deep sighs,thinking with bent head, drowsiness, etc. The same Vibhāvas and Anubhāvas of Autsukya are mentioned in the stanza in Āryā metre.

2.4. REVISION POINTS AND SUMMARY

1. Smṛti (remembrance) is caused by such Vibhāvas as comfortableness, break of sleep in the last but one watch of the night, sight of or conversation with similar persons, etc. Its Anubhāvas are shaking of head, looking intently, etc.
2. Dhṛti (satisfaction) is derived from the root 'dhṛ' to

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bear. It arises through the Vibhāvas such as heroism, scholarship, prosperity, etc. Enjoyment of what is attained, absence of repentence for what is not attained, past, taken away or lost, etc.

3. Vrīḍā (shame) is caused by the Vibhāvas such as transgression of the orders of elders, insult, failure to keep up the promise made, etc. The Anubhāvas through which it is represented in acting are covering the face, turning the face down, keeping silent, seratching the earth with toes, etc.

4. Capalatā (fickleness) is given rise to by such Vibhāvas as passion, hatred, anger, jealousy, etc. Harsh words, blaming, killing, binding, striking, etc., are the Anubhāvas through which it should be represented in acting.

5. Harṣa (delight) arises from the Vibhāvas such as attainment of desired object, etc. Its Anubhāvas are graciousness of eyes and face, pleasing speech, embracing, horripulation, etc.,

6. Āvega (agitation), according to Bharata, caused by eight kinds of causes, viz, Utpāta, Vāta, Varṣa, Agni, Kun:jarodbhramaṇa, Priyaśravaṇa, Apriyaśravaṇa and Vyasana. These are the Vibhāvas of Āvega and they give rise to eight kinds of Avegas which should be represented in acting through different Anubhāvas. Anubhāvas of Utpātaja Āvega are the drooping of limbs, dejection, change of facial expression, anxiety, etc. Those of Vātakṛta Āvega are in the form of covering the face, rubbing the eyes, etc. Those of Varṣakṛta Āvega are contraction of limbs, running

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in search of shelter, etc. Those of Agnikṛta Āvega are smoke-filled eyes, contraction of body, jumping hard, waving the hands, etc. Those of Kuñjarodbhramaṇakṛta Āvega are running with speed, fear, etc. Those of Priyaśravaṇakṛta Āvega are welcoming, embracing, making presents, etc. Those of Apriyaśravaṇakṛta Āvega are falling on the ground, weltering on the earth, crying, lamenting, etc. Those of Vyasanābhighātaja Āvega are running away suddenly, holding weapons, wearing hide or armour, etc. These types of agitations are faced with courage by the superior and middle type of persons, while they are faced by inferior persons through such reactions as mentioned above.

7. Jaḍatā (dullness) is caused by such Vibhāvas as disinclination towards work, disease, etc. It should be enacted through the Anubhāvas such as non - response to any talk, absence of talking, etc.

8. Garva (pride) arises from the Vibhāvas such as lordship, family, beauty, youth, scholarship, etc. Its Anubhāvas are jealousy, showing neglect, attacking, not replaying or speaking, looking at one's limbs, etc.

9. Viṣāda (despair) is caused by non - completion of the work undertaken, befalling of some misfortune, etc. Its Anubhāvas are searching for help, thinking of remedy, loss of enthusiasm, depression of mind, etc, in the case of superior and middle types of persons, while they are running away looking downwards, drying up of mouth, licking

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the lips etc, in the case of inferior persons.

10. Autsukya (ardent desire) is caused by the Vibhāvas such as remembrance of the separation from dear persons, sight of pleasure spots, etc. Its Anubhāvas are deep sighs, thinking with bent head, drowsiness, etc.

2.5. INTEXT QUESTIONS

1. **Explain for following**

१. स्मृतिर्नाम सुखदुःखकृतानां भावानामनुस्मरणम्।

२. व्रीडा नाम अकार्यकरणात्मिका।

३. अविमृश्य यः कार्यं पुरुषो वधताडनं समारभते।
अविनिश्चितकारित्वात्स तु खलु चपलो बुधैर्ज्ञेयः।।

४. जडता नाम सर्वकार्याप्रतिपत्तिः।

५. इष्टं वाऽनिष्टं वा सुखदुःखे वा न वेत्ति यो मोहात्।
तूष्णीकः परवशगो भवति जडसंज्ञितः पुरुषः ।।

६. विषादो नाम कार्यानिस्तरणदैवव्यापत्तिसमुत्थः ।

2. **Write shourt notes on the following -**

१. धृतिः। २. हर्षः। ३.आवेगः
४. गर्वः । ५. औत्सुक्यम् ।

2.6. ASSIGNMENT

Read the accounts of the ten Vyabhicāribhāvas, viz., Smṛti, Vrīḍā, Capalatā, Jaḍatā, Viṣāda, Āvega, Dhṛti, Harṣa, Garva and Autskya in Sahityadarpana and compare them with those given here (Nāṭyaśāstra). Note the examples given of these Vyabhicāribhāvas in Sāhityadarpaṇa.

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Nāṭyaśāstra-2
Unit-3

CONTENTS

3.1. INTRODUCTION
3.2. OBJECTIVES
3.3. CONTENT EXPOSITION
3.4. REVISION POINTS AND SUMMARY
3.5. INTEXT QUESTIONS

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UNIT-3
Vyabhicāribhāvas defined - Nidrā - Vitarka

3.1. INTRODUCTION

From this unit onwards, Vyabhicāribhāvas are studied. The total number of Vyabhicāribhāvas enumerated and explained by Bharata is thirty-three. The enumeration of Vyabhicāribhāvas is made in the sixth chapter (vide st. 18-21). They are explained in the seventh chapter which is devoted to the Bhāvas. The author explains the term 'Vyabhicāribhāva' by giving its derivation from 'car' to move with 'vi' and 'abhi' as prepositions. Then each of the Vyabhicāribhāvas is explained with its Vibhāvas and Anubhāvas.

3.2. OBJECTIVES

The study of the Vyabhicāribhāvas will reveal a wide range of mental dispositions applicable to all occasions in life. Therefore one of the objectives of this study is to give a psychological analysis of human feelings along with the factors causing them and the various effects they reveal. Each Vyabhicāribhāva is a mental state which is transitory and changes with each situation related to a principal state of mind which is known as Sthāyibhāva. Many Vyabhicāribhāvas assist one Sthāyibhāva at a time and lead it to fruition,i.e. culmination in Rasa experence. The other objective of study here is to see how Bharata gives the hints and suggestions to the readers, spectators and actors conducive to the fulfilment of their respective aims.

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The critics among the readers or spectators get the sufficient equipment to judge and analyse the Rasa experience they get from the Kāvya. The actors will strive to represent everything on the guidance given by Bharata and help the spectators to get the experience of Rasa.

3.3. CONTENT EXPOSITION

21. Nidrā

३.१. निद्रा नाम - दौर्बल्यश्रमक्लममदालस्यचिन्ताऽत्याहारस्वभावादिभिर्विभावैः समुत्पद्यते। तामभिनयेद्वदनगौरवशरीरावलोकननेत्रगूर्णनगात्रविजृम्भणमान्द्योच्छ्वसितसन्नगात्रताऽक्षिनिमीलनादिभिरनुभावैः। अत्रार्ये भवतः -

आलस्याद्दौर्बल्यात्क्लमाच्छमाच्चिन्तनात्स्वभावाच्च।
रात्रौ जागरणादपि निद्रा पुरुषस्य सम्भवति ।।७१।।

तां मुखगौरवगात्रप्रतिलोलनानयनमीलनजडत्वैः।
जृम्भणगात्रविमर्दैरनुभवैरभिनयेत् प्राज्ञः ।।७२।।

"Nidrā is that which is caused by the Vibhāvas such as weakness, fatigue, exhaustion, laziness due to intoxication, worry, excess food, one's own nature, etc. It should be represented in acting through the Anubhāvas such as heaviness of face, cooking at the body, rolling of the eyes, expanding the body, breathing slowly, physical inaction, closing of the eyes, etc." Here there are two stanzas in Āryā metre giving the same ideas -

"Nidrā occurs in the case of human beings due to laziness, weakness, fatigue, exhaustion, worry, one's own nature, wakefulness during night." (71)

"It should be represented in acting by the wise through the Anubhāvas such as heaviness of face, swerving

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of the body, closing of the eyes, yawning, pressing the body." (72)

Nidrā means sleep or sleepiness, see "प्रच्छायसुलभनिद्रा दिवसाः" (Śākuntala, 1.3). Its causes (Vibhāvas) are weakness, fatigue, exhaustion, over eating, one's own nature, etc. Its Anubhāvas are heaviness of face, looking at the body, rolling of the eyes, expanding the body, slow breathing, lack of physical activity, closing of the eyes, etc. The two Āryā verses mention the same Vibhāvas and Anubhāvas. One of the Vibhāvas mentioned is 'wakefulness in the night'. It indicates that the 'Nidrā' here stands for sleepiness due to specific causes, but not the natural sleep at night. Some people are by nature sleepy. Such a sleep is also taken into account in this 'Nidrā'.

22. Apasmāra

३.२. अपस्मारो नाम - देवयक्षनागब्रह्मराक्षसभूतप्रेतपिशाचग्रहणानुस्मरणोच्छिष्टशून्यागारसेवनाशुचिकालान्तरापरिपतनव्याध्यादिभिर्विभावैः समुत्पद्यते। तस्य स्फुरितनिःश्वसितोत्कम्पितधावनपतनस्वेदस्तम्भनवदनफेनजिह्वापरिलेहनादिभिरनुभावैरभिनयः प्रयोक्तव्यः। अत्रार्ये भवतः -

भूतपिशाचग्रहणानुस्मरणोच्छिष्टशून्यगृहगमनात्।
कालान्तरातिपातादशुचेश्च भवत्यपस्मारः ।।७३।।

सहसा भूमौ पतनं प्रवेपनं वदनफेनमोक्षच।
निःसंज्ञास्योत्थानं रूपाण्येतान्यपस्मारे ।।७४।।

"Apasmāra is that which is created by the Vibhāvas such as the state of being possessed by divine spirit, Yakṣa, Nāga, Brahmarākṣasa, Bhūta, Preta or Piśāca, recollection of that, eating the leftovers of others, living in a desolate house, impurity the advent of some inauspicious time,

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disease, etc. It should be represented in acting through the Anubhāvas such as vibration, heaving sighs, trembling, running, falling, perspiration, stupefaction, emitting of froth from the mouth, licking with the tongue, etc." There are two stanzas in Āryā metre on these points -

"Apasmāra occurs due to possession by Bhūta, Piśāca, etc. recollection of that, partaking of the leftovers of others, going to a desolate house, advent of an inauspicious time, etc." (73)

"Falling on the ground all of a sudden, trembling, emitting of froth from the month, getting up in spite of lack of consciousness, - these are the forms of Apasmāra." (74)

Apasmāra means forgetfulness, it also means epilepsy, falling sickness. As a Vyabhicāribhāva, it means epilepsy due to certain causes or Vibhāvas such as possession by Deva, Yakṣa, Nāga, Brahmarākṣasa, Bhūta or Preta, recollection of that, eating the leftovers of others, living in a desolate house, inauspicious time, disease etc. The Anubhāvas of Apasmāra are shaking, heaving sighs, trembling, running and falling, perspiration, stupefaction, emitting froath from the mouth, etc. Through these Anubhāvas, Apasmāra should be enacted on the stage by the wise actors.

23. Supta

३.३. सुप्तं नाम - निद्राभिभावविषयोपगमनमोहनाक्षितितलशयन-प्रसारणानुकर्षणादिभिर्विभावैः समुत्पद्यते। निद्रासमुत्थं तमुच्छ्वसितसन्न-गात्राक्षिनिमीलनसर्वेन्द्रियसंमोहनोत्स्वप्रायितादिभिरनुभावैरभिनेयम्। अत्रार्ये भवतः -

निद्राभिभवेन्दियोपरमणमोहनैर्भवेत्सुप्तम्।
अक्षिनिमीलोच्छ्वसनैः स्वप्नायितजल्पितैः कार्यः।।७५।।

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सोच्छ्वासैर्निःश्वासैर्मन्दाक्षिनिमीलनेन निश्चेष्टः।
सर्वेन्द्रियसम्मोहसुप्तं स्वप्नैश्च युञ्जीत।।७६।।

"Supta is that which is produced by the overpoweing effect of sleep, enjoyment of the objects of senses, stupefaction, sleeping on the earth, stretching the body, contraction of the body, etc. That which is born of sleep should be represented in acting through the Anubhāvas such as exhaling hard, physical inaction, closing the eyes, stupefaction of all senses, talking in, sleep, etc." Here there are two verses in Āryā metre on the same idea -

"Supta is born fromt he overpowering by sleep, sensuous enjoyment, stupefafction, etc., It should be represented in acting through the closing of eyes, hard inhalation, talking in sleep etc." (75)

"Supta should be enacted through hard inhalation, exhalation, falling unconscious by lightly closing the eyes, stupefaction of all limbs and dreaming."(76)

Supta means deep sleep, paralysed state, benumbed state, insensibility. It is a state produced by sleep. Sound sleep is Supta. In sleep (Nidrā), mind is wakeful, while in deep sleep (Supta), mind is not wakeful. All the Vibhāvas of Nidrā are found in Supta as its causes. The Supta state born of sleep (Nidrā) is caused by the Vibhāvas such as the enjoyment of sensuous pleasures, stupefaction of senses, lying on the earth, etc. Deep inhaling, inaction of body, closing the eyes, stupefaction of all limbs, etc., are the Anubhāvas through which Supta should be enacted.

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24. Vibodha

३.४. विबोधो नाम - आहारपरिणामनिद्राच्छेदस्वप्रान्ततीव्र-शब्दस्पर्शश्रवणादिभिर्विभावैः समुत्पद्यते। तमभिनयेज्जृम्भणाक्षि-परिमर्दनशयनमोक्षणादिभिरनुभावैः। अत्रार्या भवति -

आहारविपरिणामाच्छब्दस्पर्शादिभिश्च सम्भूतः।
प्रतिवोधस्त्वभिनेयो जृम्भवदनाक्षिपरिमर्दैः ।।७७।।

"Vibhodha is that which is created by the Vibhāvas such as digestion of food, break of sleep, end of a (bad) dream, hearing a loud sound, touch, hearing, etc. It should be enacted through the Anubhāvas such as yawning, rubbing the eyes, leaving the bed, etc." Here there is a verse in Āryā metre on this point -

"Vibhodha arises due to digestion of food, noise, touch, etc. It should be enacted through yawing, rubbing of the face and eyes, etc."(77)

Vibhodha means awakening, being awake; as a Vyabhicāribhava it means a waking, becoming conscious. It is a state of becoming aware or alert after the cessation of sleep. It is caused by the digestion of food, break of sleep. experience of a bad dream, hearing a loud noise, touch, hearing something etc. It has to be enacted through the Anubhāvas such as yawning, rubbing the eyes, getting up from the bed, etc. The same Vibhāvas and Anubhāvas are mentioned in the Āryā verse also .

25. Amarṣa

३.५. अमर्षो नाम - विद्यैश्वर्यशौर्यबलाधिकैराधिक्षिप्तस्यावमानितस्य वा समुत्पद्यते। तमभिनयेच्छिरःकम्पनप्रस्वेदनाधोमुखचिन्तनध्याना-ध्यवसायोपायसहायान्वेषणादिभिरनुभावैः। अत्र श्लोकौ -

आक्षिप्तानां सभामध्ये विद्याशौर्यबलाधिकैः ।
नृणामुत्साहसंयोगादमर्षो नाम जायते ।।७८।।

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उत्साहाध्यवसायाभ्यामधोमुखविचिन्तनैः ।
शिरःप्रकम्पस्वेदाद्यैस्तं प्रयुञ्जीत पण्डितः ॥७९॥

"Amarṣa is born in such a person who is denigrated by persons of superior learning, wealth, bravery or strength or in such as person who is insulted by others. It should be represented in acting through the Anubhāvas such as shaking the head, perspiration, thinking with bent head, contemplation, exertion, searching for a stratagem, seeking help, etc." Here there are two verses on this topic -

"In the case of persons who are denigrated in the assembly by men of superior learning, bravery or strength, Amarṣa is born with the association of some excitement." (78)

"A wise actor should enact it through excitement, exertion, thinking with bent head, shaking the head, perspiration, etc."(79)

Amarṣa means non-endurance, intolerance, impatience; see "अमर्षशून्येन जनस्य जन्तुना न जातहार्देन न विद्विषादरः।" (Kirātārjunīya, 1.33). It also means jealousy, jealous anger; see "किं नु भवतस्तातप्रतापोत्कर्षेऽत्यमर्षः।" (Uttararāmacarita, 5). As a Vyabhicāribhāva, it means jealous anger. It is casued by the Vibhāvas such as denigration or insult by persons of superior learning, wealth, bravery or strength. It should be represented in acting through the Anubhāvas, such as shaking the head perspiring, thinking with bent head, contemplation, exertion, searching for a stratagem, seeking help, etc. The same Vibhāvas and Anubhāvas are mentioned in the verses.

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26. Avahittha

३.६. अवहित्थं नामआकारप्रच्छादनात्मकम्। तच्च लज्जाभयापजयगौरवजैह्म्यादिभिर्विभावैः समुत्पद्यते। तस्यान्यथाकथनावलोकितकथाभङ्गकृतकधैर्यादिभिरनुभावैरभिनयः प्रयोक्तव्यः। अत्र श्लोको भवति -

धाष्टर्यजैह्म्यादिसम्भूतमवहित्थं भयात्मकम् ।
तच्चागणनया कार्यं नातीवोत्तरभाषणात् ॥८०॥

"Avahittha is of the nature of concealment of internal feelings. It is produced by the Vibhāvas such as shyness, fear, defeat,reverence, crookedness, etc. It is represented in acting through speaking differently, looking downward, stopping in the middle of speech, artificial courage etc." There is a verse on this point -

"Avahittha which is of the nature of fear, is born of insolence and crookedness. It should be represented in acting through showing indiffernence towards all activities, talking less while replying, etc."(80)

Avahittha means dissimulation in gerneal. It is dissimulation or concealment of inner feelings. It is caused by such Vibhāvas as shyness, fear, defeat, respect, crookedness, etc. It should be represented in acting through such Anubhāvas such as misrepressentation of something, looking downward,breaking the talk in the middle, false courage, etc. The stanza in this connecton speaks of Avahittha as caused by fear, as of the nature of fear. Arrogance and crookedness give rise to it. Indifference towards every action, speaking less in reply, etc., are the Anubhāvas through which it should be acted.

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27. Ugratā

३.७. उग्रता नाम - चौर्याभिग्रहणनृपापराधासत्प्रलापादिभिर्विभावैः समुत्पद्यते। तां च वधबन्धनताडननिर्भर्त्सनादिभिरनुभावैरभिनयेत्। अत्रार्या भवति-

चौर्याभिग्रहणवशान्नृपापराधादथोग्रता भवति ।
वधबन्धताडनादिभिरनुभावैरभिनयस्तस्याः ।।८१।।

"Ugratā is that which produced by imprisonment due to theft, ill treatment from the king, improper speech, and such other Vibhāvas. It should be represented in acting through such Anubhāvas as killing, capturing, beating, abusing, etc." Here there is a stanza in Āryā metre on the same topic-

"Ugratā occurs due to imprisonment due to theft, ill treatment from the ruler, etc. It should be brought out through such Anubhāvas as killing, imprisonment, beating, etc." (81)

Ugratā means ferociousness. Imprisonment due to theft, king's ill treatment, improper speech etc. are the Vibhāvas which give rise to it. The Anubhāvas through which it should be represented in acting are killing, capturing, beating, abusing, etc. The Āryā stanza mentions the same.

28. Mati

३.८. मतिर्नाम - नानाशास्त्रविचिन्तनोहापोहादिभिर्विभावैः समुत्पद्यते। तामभिनयेच्छिष्योपदेशार्थविकल्पनसंशयच्छेदादिभिरनुभावैः। भवति चात्र श्लोकः -

नानाशास्त्रार्थबोधेन मतिः सञ्जायते नृणाम्।
शिष्योपदेशकृतस्तस्यास्त्वभिनयो भवेत् ।।८१।।

"Mati is that which is created by the Vibhāvas such

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as deliberation about various Śāstras, consideration of pros and cons, etc. It should be represented in acting through such Anubhāvas as giving advice to disciples, discussion about meaning, clearing doubts, etc." There is a stanza on this point-

"Mati is created in the human beings through the understanding of the content of many Śāstras. Its enactment should be done through the imparting of advice to the disciples, etc.' (82)

Mati means intellect, understanding, sense, knowledge, judgement; see "मतिरेष बलाद्गरीयसी" (Hitopadeśa, 2.86), "क्व चाल्पविषया मतिः" (Raghuvaṁśa, 1.2). It also means mind, heart, see "मम तु मतिर्न मनागपेतु धर्मात्" (Bhamīnivilāsa, 4.26); same is the meaning in 'durmati' and 'sumati.' Further it means thought, idea, belief, opinion, notion, supposition, impression, view; see "विधिरहो बलवानिति मे मतिः" (Bhartṛhari's Śatakatraya, 2.91). As a Vyabhicrābhāva it means knowledge, judgement. Its Vibhāvas are deep deliberation about varous Śāstras, consideration of advantages and disadvantages,etc. The Anubhāvas through which it should be enacted are giving advice to disciples, discussion of meaning, clearing doubts, etc. These are the ways of revealing one's knowledge. The stanza in this connecton mentions the same Vibhāvas and Anubhāvas.

29. Vyādhi

३.९. व्याधिर्नाम - वातपित्तकफसन्निपातप्रभावः । तस्य ज्वरादयो विशेषाः। ज्वरस्तु द्विविधः सशीतः सदाहश्च । तत्र सशीतो नाम - प्रवेपितसर्वाङ्गोत्कम्पननिकुञ्चनाग्न्यभिलाषरोमाञ्चहनुवलननासविकूणनमुखशोषणपरिदेवनादिभिरनुभवैरभिनेयः। सदाहो नाम विक्षिप्ताङ्गकरचरणभूम्यभिलाषानुलेपनशीताभिलाषपरिदेवनमुखशोषोत्क्रुष्टादिभिरनुभावैः।

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ये चान्ये व्याधयस्तेऽपि खलु मुखविकूणनगात्रस्तम्भस्त्रस्ताक्षिनिःश्वसनस्तनितोत्क्रुष्टवपनादिभिरनुभावैरभिनेयाः। अत्र श्लोको भवति -

समासतस्तु व्याधीनां कर्तव्योऽभिनयो बुधैः ।
स्त्रस्ताङ्गगात्रविक्षेपैस्तथा मुखविकूणनैः ।।८३।।

"Vyādhi is born of the three humours of the body (Vāta, Pitta, Kapha), typhoid, etc. Fever, etc. are its varieties. Fever is twofold as Sītajvara and Dāhajvara (fever due cold and fever due to heat.). Here Sītajvara should be represented in acting through the Anubhāvas such as tremour, shaking of all limbs, contraction of the body, desiring for heat, horripulation, clicking the jaws repeatedly, pressing the nose, drying up of the mouth, bewailing etc. Dāhajvara should be enacted through such Anubhāvas as stretching the hands, legs etc., desire to roll on the ground, application of anguents, seeking coolers, bewailng, drying up of mouth,crying aloud, etc. Then the other Vyādhis should be represented in acting through the Anubhāvas such as turning away the face, stupefaction of the body, deep breathing shrieking, crying aloud, shivering etc. There is a stanza here which means -

"Generally Vyādhis should be enacted by the wise actors through the slackening of the limbs and the body and through the turning away of face, etc."(83)

Vyādhi means sickness, ailment, disease, illness; it is usually physical opposed to 'Ādhi' which means 'mental distress or anxiety.' It is a state of mind resulting from a disease. As explained by Bharata, it is a physical ailment caused by the derangement of the three humours of the body. It is in the form of fever' etc. Fever is said to be of two kinds as caused by cold and as caused by heat. The former is called Sītajvara and the latter Dāhajvara. These

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are to be enacted with special Anubhāvas. Sītjvara should be acted through tremour, shaking of all limbs, contraction of the body, desire for fire, horripulation, clinking the jaws of teeth, turning the nose, etc. Dāhajvara should be represented in acting through the Anubhāvas such as stretching the hands and legs, rolling on the ground, application of anguents, crying aloud, etc. Other types of diseases should be enacted through such Anubhāvas as turning away the face, stupefaction of the body, taking deep breath, etc. The stanza in this connection mentions the Anubhāvas briefly.

30. Unmāda

३.१०. उन्मादो नाम - इष्टजनवियोगाविभवनाशाभिघातवातपित्तश्लेष्मप्रकोपादिभिर्विभावैरुत्पद्यते। तमनिमित्तहसितरुदितोत्क्रुष्टासम्बद्धप्रलापशयितोपविष्टोत्थितप्रधावितनृत्तगीतपठितभस्मपांस्ववधूलनतृणनिर्माल्यकुचेलचीरघटकपालशरवाभरणधारणोपभोगैरनेकैश्चानवस्थितैश्चेष्टानुकरणादिभिरनुभावैरभिनयेत्। अत्रार्ये भवतः -

इष्टजनविभावनाशाभिघाताद्वातपित्तकफकोपात् ।
विविधाच्चित्तविकारादुन्मादो नाम सम्भवति ।।८४।।

अनिमित्तरुदितहसितोपविष्टगीतप्रधावितोत्क्रुष्टैः ।
अन्यैश्च विकारकृतैरुन्मादं सम्प्रयुञ्जीत ।। ८५।।

"Unmāda is that which is produced by the separation from the dear persons, loss of wealth, befalling of disaster, disorder of the three humours for the body (Vāta, Pitta and Kapha), etc. It should be represented in acting through the Anubhāvas such as laughing, weeping or crying aloud without any reason, speaking incoherently, lying down, sitting, standing up, running, dancing, singing, reading, smearing with ash or dust, decoration with grass, used

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bereft of their activities, etc." (86)

"In the case of Abhighātaja, the varieties of acting are many for those that are caused by weapons, serpent bite, drinking poison, falling from the elephants, etc., and attack by the cruel animals. For instance in the case of injury by weapons, falling suddently to the ground, trembling,shivering, etc., should be enacted. The influence of poison in the case of snake bite and drinking poison is this : Slenderness, trembling, burning sensation,hiccups, emission of froth, slackening of shoulders dullness and death, these are the eight effects of poison." Here there are two stanzas on these points -

"The first effect is slenderness, the second trembling, the third burning sensation, the fourth hiccup. These are to be enacted. The effect in the fifth influence is emission of froth, the sixth is slacking of shoulders. the seventh dullness and the eighth death". (87 - 88)

Here there is a stanza in Āryā metre on the same point -

"The death caused by cruel animals, fall from the elephant, horse, chariot, etc., fall from cart drawn by bullocks, etc. should be enacted like that caused through enjury of weapons by falling on the ground." (89)

"Thus Maraṇa (death) should be regarded as that which has many states. Wise actors should represent them in acting through appropriate Anubhāvas and physical actions."(90)

Maraṇa means dying, death; see "मरणं प्रकृतिः शरीरिणाम्" (Raghuvaṁśa, 8.87) ; "संभावितस्य चाकिर्तिर्मरणादतिरिच्यते" (Bhagavadgita, 2.34). It is a state brought about by either a disease or an accident. Maraṇa brought about by disease

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is called Vyadhija and that by accident is called AbhighātajaṬhat which is brought about by such diseases as pertaining Vāta, Pitta, Kapha, tumour, ulcer, fever, cholera, etc. is Vyādhija Maraṇa. That which is brought about by weapons, serpentbite, drinking poison, cruel animals, falling from an elephent, horse chariot. cart drawn by bullocks, etc., is Abhighātaja Maraṇa.

Vyādhija Maraṇa should be represented in acting through such Anubhāvas as spiritless body, stoppage of physical movements, closing the eyes, hiccups, grumbling at the servants, indistinct speech, etc. The stanza in this connection says that the acting of Maraṇa brought about by diseases is of one form as spiritless body. stoppage of the functions of senses. etc. Abhighātaja Maraṇa should be enacted in many ways. The Anubhāvas of Śāstrakṣata Maraṇa are falling onthe ground all of a sudden, shivering etc. In the case of the Maraṇa caused by snake-bite and drinking of poison, there are eight 'Viṣavegas' (states of influence of poison). The emaciation of the body, the setting in of shivering, burning sensation, hiccups, emission of froth from the mouth, slackening of the neck, unconsciousness and death-these are the eight 'avasthās' of death. These are to bo enacted with suitable gestures, the two verses speak of Abhighātaja Maraṇa on the same lines. In the case of the Maraṇa caused by the fall from the elephant, horse, etc., the 'abhinaya' is the same as that in the case of that caused by weapons.

32. Trāsa

३.१२. त्रासो नाम - विद्युदुल्काशानिपातनिर्घाताम्बुधरम-हासत्त्वपशुरवादिभिर्विभर्विभावैरुत्पद्यते। तमभिनयेत् संक्षिप्ताङ्गो-

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त्कम्पनवेपथुस्तम्भरोमाञ्चगद्गदप्रलापादिभिरनुभावैः। अत्र श्लोको भवति-

महाभैरवनादाद्यैस्त्रासः समुपजायते ।
स्रस्ताङ्गाक्षिनिमेषैश्च तस्य त्वभिनयो भवेत् ।।९१।।

"Trāsa is that which is caused by such Vibhāvas as lighting, f..ling of meteor, stroke of thunderbbolt, earthquake, sound of cruel animals, etc. It should be represented in acting through the Anubhāvas such as the contraction of limbs, trembling, shivering, stuperfaction, horripulation, faltering speech, lamentations, etc." There is a stanza on this point -

"Trāsa is born from terrible noise, etc. It should be enacted through the slackening of limbs, closing the eyes, etc."(91)

Trāsa means fear, terror, alarm; see "अन्तः कञ्चुकिकञ्चुकस्य विशति त्रासादयं वामनः " (Ratnāvalī, 2.3) Its Vibhāvas are lighting, falling of meteor, stroke of thunderbolt earthaquake, sound of cruel animals, etc. Its Anubhāvas are contraction of limbs, trembling, shivering, stupefaction, horripulation, faltering speech, bewailing, etc. The stanza in this connenction mentions terrible sound etc., as the causes of Trāsa. The Anubhāvas mentioned are the slackening of the limbs, closing the eyes, etc.

33. Vitarka

३.१.३. वितर्को नाम - सन्देहविमर्शप्रतिपत्त्यादिभिर्विभावैरुत्पद्यते। तमभिनयेद्विविधविचारितप्रश्नसम्प्रधारणमन्त्रसङ्गूहनादिभिरनुभावैः। अत्र श्लोको भवति -

विचारणादिसंभूतः सन्देहातिशयात्मकः ।
वितर्कः सोऽभिनेयस्तु शिरोभ्रूक्षेपकम्पनैः ।।९२।।

"Vitarka is that which arises from such Vibhāvas as

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doubt, deliberation, dispute, etc. It should be represented in acting through the Anubhāvas such as argumentions, questioning, ascertainment, hiding the secret, consultation, etc." There is a stanza on this point -

"Vitarka which arises through deliberation, etc., and which is of the nature of doubt, should be enacted through the movement of head, raising the eye-brows, trembling, etc." (92)

Vitraka means argument, reasoning, inference, deliberation, discussion. Its Vibhāvas are doubt, deliberation, dispute, etc. Its Anubhāvas are argumentation, asking questions, determination, hiding the secret deliberations, etc. The stanza in this connection mentions that Vitraka is of the naure of doubt and that it should be represented in acting through the movement of head, raising the eye brows, etc.

CONCLUSION :

३.१४. एवमेते त्रयस्त्रिंशद्व्यभिचारिणो भावा देशकालावस्थानुरूप्येणात्मगतपरगतमध्यस्था उत्तममध्यमाधमैः स्त्रीपुंसैः स्वप्रयोगवशादुपपाद्या इति ।

त्रयस्त्रिंशदिमे भावा विज्ञेया व्यभिचारिणः।
सात्त्विकांस्तु पुनर्भावान्प्रवक्ष्याम्यनुपूर्वशः ।।९३।।

"Thus these are the thirty three Vyabhicāribhāvas which should be represented through their acting by the actresses and actors taking the roles of superior, middle and inferior presons, as belonging to one's self, to others or to an indifferent person in accordance with the spatio-temporal situations."

"There are the thirty-three to be known as

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Vyabhicāribhāvas. I shall tell in order the Sāttvikabhāvas". (93)

Thus Bharata concludes his treatment of the thirty-three Vyabhicāribhāvas and gives an indication of the next topic of his treatment as Sāttvikabhāvas. He gives direction to the effect that these Vyabhicāribhāvas should be represented in acting. This should be in accordance with the natue of the characters represented on the stage. The ways of representation in acting are different for different persons. According to the nature, there are broadly three types of persons, namely, Uttama, Madhyama and Nīca or Adhama. The characters of Uttama nature and Madhyama nature are known for their fortitude and courage. In representing any Bhāva in acting in the case of those characters, certain restraint has to be maintained. The Anubhāvas should be accordingly chosen for representation. Similarly in the case of characters of inferior (nīca) nature, the Anubhavous should be such as suit their nature. In their case the feelings can be expressed vociferously and gaudily.

Bharata has given attention to this point in dealing with many Vyabhicāribhāvas. For instance, while speaking of Nirveda, he says that Nirveda arising from poverty, etc., belongs to women characters and inferior type of persons. He has hinted that the Nirveda arising from 'tattvajnana' belongs to persons of superior nature. As regards Śaṅkā he says that it is appropriate in the case of women and inferior persons. While dealing with the nature of Mada, he classifies it into three types as Taruṇamada, Madhyamada and Adhama (Avakrsta). Singing weeping, laughing, harsh words and sleeping are the five manners of Mada. Here Bharata says that persons of superior nature sleep, persons

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of middle nature laugh or sing and persons of inferior nature use harsh words or weep. Taruṇamada which is characterised by smiling speech, sweet tone, resplendent complexion, slightly faltering sentences, belongs to persons of Uttamaprakṛti. Madhyamada which is characterised by the rolling of eyes, drooping shoulders, crooked and broad gait, etc., belongs to persons of Madhyamaprakrti. Avakṛṣṭamada which is characterised by loss of memory, faltering gait, hiccups, emission of phlegm, etc., belongs to persons of Adhamaprakṛti. Again speaking about Ālasya, Bharata says that it belongs to women and persons of inferior nature. In the section on Āvega, Bharata syas that the eight types of Āvega are to be represented in acting with courage in the case of persons of superior and middle types, with actions like running away, etc., in the case of persons of inferior type. In the case Garva, Bharata says that it belongs to persons of inferior nature. While speaking of Viṣāda, Bharata says that it should be represented in acting through the consideration of various remedies in the case of persons of superior and middle types, through sleep, deep sighs, etc., in the case of persons of inferior type.

According to Bharata, Vyabhicāribhāvas are threefold as Ātmagata, Paragata and Madhyasthagata, accoring to place and time. These are to be noted in delineating them in acting.

3.4. REVISION POINTS AND SUMMARY

1. Nidrā is sleep or sleepishness. Its causes are weakness, fatigue, over eating, etc. It shoud be enacted through the Anubhāvas such as heaviness of face, rolling of the eyes, slow

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breathing, lack of physical activity, etc.

2. Apasmāra is epilepsy due to ertain causes (Vibhāvas) such as possession by Deva, Yakṣa, Nāga, Brahmarākṣasa, etc. eating of leftovers of others, etc. Its Anubhāvas are shaking, heaving sights, trembling, running and falling, emitting foam from the mouth, etc.

3. Supta means deep sleep, in which the mind is not wakeful. All the Vibhāvas of Nidrā are found is Supta also as its Vibhāvas. Enjoyment of sensuous pleasures, stupefaction of senses, etc., are the Vibhāvas. The Anubhāvas are deep inhaling, inaction of body, closing the eyes, stupefaction of all limbs, etc.

4. Vibodha means becoming awake. It is caused by the Vibhāvas such as digestion of food, break of sleep, experience of bad dream, hearing a loud noise, etc. Its Anubhāvas are yawning, rubbing the eyes, getting up from bed, etc.

5. Amarṣa is jealous anger caused by such Vibhāvas as denigration or insult by persons of superior learning, wealth, bravery or strength. Its Anubhāvas are shaking the body, perspiring, thinking with bent head, searching for stratagem, etc.

6. Avahittha is dissimulation or concealment of inner feelings caused by such Vibhāvas as shyness fear, defeat, respect, crookedness, etc. Its Anubhāvas are misrepresentation of something, looking downwards, breaking the talk in the middle, etc.

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7. Ugratā is ferociousness caused by th eVibhāvas such as imprisonment due to theft, ill - treatment from the ruler, improper speech, etc. Its Anubhāvas are killing, imprisonment, beating, etc.

8. Mati is knowledge or judgement. Its Vibhāvas are deep deliberation about various Śāstras, consideration of pros and cons, etc. Its Anubhāvas are giving advice to disciples, discussion of meaning, clearing doubts, etc.

9. Vyādhi means sickness caused by derangement of the three humours of the body, viz, Vāta, Pitta and Kapha . It is in the form of fever, which is twofold as Śītajvara and Dāhajvara, as they arise from cold and heat respectively. Tremour, shaking of all limbs, clinking the jaws, etc, are the Anubhāvas of Śītajvara. The stretching of the hands and legs, desire to lie on the ground, application of anguents, etc., are the Anubhāvas of Dāhajvara.

10. Unmāda is madness rising from separation from beloved persons, loss of wealth, disorder of the three humours of the body, etc. Laughing, weeping, crying, etc, without reason, speaking incloherently, lying down, sitting, getting up, running, decorating with all sorts of things (grass, used flowers, rugged garments, etc), etc., these are the Anubhāvas of Unmāda.

11. Maraṇa is death. It may be Vyādhija or Abhighātaja. The former is caused by diseases and the latter is caused by accident. Vyādhija should be enacted through spiritless body, lack of

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physical movements, closing the eyes, hiccups, grumbling at the servants, indistinct speech, etc., Abhighātaja should be represented in acting through many Anubhāvas in accorance with the difference in the Vibhāvas of Maraṇa. If it is Śāstraja, the Anubhāvas are falling on the ground, shivering, etc. If it is caused by snake - bite or driking of poison, eight 'Visavegas' as emaciation of the body, shivering, burning sensation, hiccups, emission of froth from the mouth, slacking of shulders, unconsciousness and death are to be represented in acting. Maraṇa caused by the fall from an elephant, horse, chariot, bullock cart , etc. should be enacted through Anubhāvas that are applicable to ŚāstrajaMaraṇa.

12. Trāsa means fear caused by such Vibhāvas as lightning, fall of meteor, stroke of thunderbolt, earthquake, etc. Its Anubhāvas are the contraction of limbs, trembling, shivering, stupefaction, horripulation, faltering speech, etc.
13. Vitarka is argument. Its Vibhāvas are doubt, deliberation, dispute, etc. Its Anubhāvas are argumentation, asking questions, hiding the secret deliberation, etc.
14. In conclusion, Bharata says that these thirty-three Vyabhicāribhāvas should be represented in acting in accordance with the rules of superior, middle and inferior persons on the stage. They belong to one's self, other persons and indifferent persons (Ātmagata, Paragata and

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Madhyasthagata) due to spacio - temporal sitatuions.

3.5. INTEXT QUESTIONS

1. Explain the following :

१. आलस्याद्दौर्बल्यात्क्लमाच्छमाच्चिन्तनात्स्वभावाच्च ।
रात्रौ जागरणादपि निद्रा पुरुषस्य सम्भवति ।।

२. सहसा भूमौ पतनं प्रवेपनं वदनफेनमोक्षश्च ।
निःसंज्ञस्योत्थानं रूपाण्येतान्यपस्मारे ।।

३. आहारविपरिणामाच्छब्दस्पर्शादिभिश्च संभूतः ।
प्रतिबोधस्त्वभिनेयो जृम्भणवदनाक्षिपरिमर्दैः ।।

४. अवहित्थं नाम आकारप्रच्छादनात्मकम् । तच्च
लज्जाभयापजयगौरवजैह्म्यादिभिर्विभावैः समुत्पद्यते ।।

५. अनिमित्तरुदितहसितोपविष्टगीतप्रधावितोत्क्रुष्टैः ।
अन्यैश्च विकारकृतैरुन्मादं सम्प्रयुञ्जीत ।।

६. अहिदष्टविषपीतयोर्विषवेगो यथा - कार्श्यवेपथु -
विदाहहिक्काफेनस्कन्धभङ्गजडतामरणानीत्यष्टौ विषवेगाः ।।

७. महाभैरवनादाद्यैस्त्रासः समुपजायते ।
स्रस्ताङ्गाक्षिनिमेषैश्च तस्य त्वभिनयो भवेत् ।।

2. Write short notes on the following -

१. सुप्तम् २. अमर्षः ३. मतिः
४. व्याधिः ५. उग्रता ६. वितर्कः

3. Elucidate

"एवमेते त्रयस्त्रिंशद्व्यभिचारिणो भावा ....
उत्तममध्यमाधमैः स्त्रीपुंसैः स्वप्रयोगवशादुपपाद्या इति।"

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6. **Assignment and Additional reading**

Read the portions on the 13 Vyabhicāribhāvas from Nidrā to Vitarka in Sāhityadarpana and give a comparative account of them by comparing with Bharata and by writing a note on each of them.

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Nāṭyaśāstra-2

Unit-4

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UNIT-4
Sāttvikabhāvas, etc.,

4.1. INTRODUCTION

Although the Rasasūtra of Bharata mentions Vibhāvas, Anubhāvas and Vyabhicāribhāvas as the accessories of Rasa, Sāttvikabhāvas are also regarded as the accessories of Rasa. They are in a broad sense the effects of inner fealings and in that sense they are also Anubhāvas. This is celarly noted in the Daśarūpaka and Sāhityadarpaṇa. DR. says: "पृथग्भावा भवन्त्येतेऽनुभावत्वेऽपि सात्त्विकाः ।" (4.4). SD. says "सत्वमात्रोद्भवत्वात्ते भिन्ना अप्यनुभावतः । " (3.172). These are eight in number - Stambha, Sveda, Romāñca, Svarbheda, Vepathu, Vaivarṇya, Aśru and Pralaya. Bharata first discusses as to what is Sāttvikabhāva and then explains each of the Sāttvikabhāvas with referenfce to their sources and their Anubhāvas.

After dealing with Sāttvikabhāvas, Bharata mentions Bhāvas (Vyabhicāribhāvas and Sāttvikabhāvas) pertaining to each of the Rasas.

All this material is presented in this unit.

4.2. OBJECTIVES :

A study of the Sāttvikabhāvas is intended to show how they are Sāttvikabhāvas inspite of the fact that they are also Anubhāvas. The speciality of these is revealed here. Anubhāvas are mentioned in the Rasasūtra. They are so large in number. It is not possible to enumerate them like Vyabhicāribhāvas. Yet these eight Anubhāvas which have the speical designation of Sāttvikabhāvas are enumerated

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and explained. It will be also clear that they are indespensable for bringing the Rasa-experience. This unit aims to highlight these points.

4.3. CONTENT EXPOSITION

1. Sāttvikabhāvas

१ अत्राह - किमन्ये भावाः सत्त्वेन विनाऽभिनीयन्ते यस्मादुच्यन्ते एते सात्त्विका इति? उच्यते - इह हि सत्त्वं नाम मनःप्रभावम् । तच्च समाहितमनस्त्वादुच्यते। मनसः समाधौ सत्त्वनिष्पत्तिर्भवति । तस्य च योऽसौ स्वभावो रोमाञ्चाश्रुवैवर्ण्यादिलक्षणो यथाभावोपगतः स न शक्यो ऽन्यमनसा कर्तुमिति। लोकस्वभावानुकरणत्वाच्च नाट्यस्य सत्त्वमीप्सितम्।

को दृष्टान्तः? इह हि नाट्यधर्मिप्रवृत्ताः सुखदुःखकृता भावास्तथा सत्त्वविशुद्धाः कार्याः यथा सरूपा भवन्ति । तत्र दुःखं नाम रोदनात्मकं तत्कथमदुःखितेन सुखं प्रहर्षात्मकमसुखितेन वाभिनेयम् ? एतदेवास्य सत्त्वं यत् दुःखितेन सुखितेन वाऽश्रुरोमाञ्चौ दर्शयितव्यौ इति कृत्वा सात्त्विका भावा इत्यभिव्याख्याताः । त इमे ।

स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरभेदोऽथ वेपथुः ।
वैवर्ण्यमश्रु प्रलयः इत्यष्टौ सात्त्विका मताः ।।६४।।

"Here it is asked - Now that these are called Sāttvikabhāvas, does it mean that other Bhāvas are represented in acting without 'Sattva' (inherent power)? The answer is given here - Here 'Sattva' is that which is born of mind. 'Sattva' arises through the concentration of mind. It is only when the mind is in a state of concentration that 'Sattva' arises. Persons with unsteady or inattentive mind cannot represent in acting such states as horripulation, tears, change of complexion, etc., arising according to the Bhāvas such as Rati, etc. Hence 'Sattva' is essential in Nāṭya becasue the latter is an imitation of 'loka-svabhāva' (nature of the world)."

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"What is the analogy? The 'Bhāvas' (states) arising from joy and sorrow which are represented in accordance with dramatic requirements, should be so true to 'Sattva' as to become true to nature. Here,how is it possible that sorrow which is of the natue of crying and joy which is of the nature of rejoicing can be represented in acting by a person who is not sorrowful and by a person who is not happy respectively? 'Sattva' is that by virtue of which an actor, whether sorrowful or happy, reveals tears, horripulation, etc. On this ground these are called Sāttvikabhāvas."

"They are these eight : Stambha, Sveda, Romāñca, Svarabheda, Vepathu, Vaivarnya , Aśru and Pralaya." (94)

'Sattva' is 'sataḥ bhāvah', in this sense it means being, existence, entity. It also means nature, essence, life, spirit, breath, vitality, principle of vitality, etc. It stands for goodness, virtue, excellence, truth, reality, certainty. It also stands for strength, energy, courage, vigour, power, inherent power, etc. Here is should be taken as inherent power born of mind. The mind itself which is unafffected by Rajas and Tamas, is 'Sattva' - "रजस्तमोभ्यामस्पृष्टं मनः सत्त्वम्" (Sāhityadarpaṇa, Rucira, p. 195). It is an inner property which culminates in itself and which reveals some effects - "सत्त्वं नाम स्वात्मविश्रामप्रकाशकारी कश्चनान्तरो धर्मः" (Sakvhityadarpaṇa, vṛtti on 3.171). According to 'Vivṛtikāra' quoted in Rucira (p.196) Rati, etc, are the Bhāvas which culminate in themselves and that which reveals them is 'Sattva' "स्वात्मन्येव विश्रामो यस्य स रत्यादिः , तस्य प्रकाशः उद्बोधस्तत्कारी". Dhanika's Avaloka on Daśarūpaka explains 'Sattva' as the sympathetic heart towardes the joy, sorrow, etc, of others "परगतदुःखहर्षादिभावनायामत्यन्तानुकूलान्तःकरणत्वं सत्त्वम्"

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(Com. on SḌ. 4.4). Accordingly 'Sāttvika' means 'sattvena nivṛtta'. Here Dhanika quotes Bharata's statement "सत्त्वं नाम मनःप्रभवम्" etc., in support of his view. There is yet another opinion regarding the menaing of 'Sattva' and it is of Rasataraṅgiṇī. According to Rasataraṇgiṇī,)4), Sattva means the living body - "सत्त्वं जीवशरिरम्". The properties of that body are Sāttvikas. Thus Stambha, etc. which are the states of the body, are called Sāttvikabhāvas' "तस्य धर्माः सात्त्विकाः। इत्थं च शरीर भावाः स्तम्भादयः सात्त्विका भावा इत्यभिधीयन्ते।"

Bharata explains 'Sattva' as that which born of mind. It is an inherent power dormant in the mind. It consists in the concentration of mind. Hence, it is said that the genesis of 'Sattva' lies in the concentration of mind. It is total absorption in a sitaution delineating the Bhāvas such as Rati, etc. The states such as as Romāñca, Aśru, Vaivarṇya, etc., can be actualised true to nature, only through deep concentration of mind. Such states cannot be actualised by a person of unsteady mind. This mental concentration gives rise of 'Sattva' inherent power, which is required in dramatic representation for imitating the ways of the world (lokasvabhāva).

Here an analogy is given to demonstrate the necessity of 'Sattva' in dramatic representation. The Bhāvas such as sorrow and joy have to be represented in acting through some Anubhāvas in accordance with the rules of dramatic representation (nātyadharmipravṛttah).'Sattva' arising from mental concentration is necessary for such representation to become true to nature. Ordinarily 'Duḥkha' which is expressed through weeping, etc., cannot be represented by a person who is not caught with sorrow. Similarly 'Sukha' which is of nature of joy, cannot be represented by a person

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who is caught with sorrow. Whether it is sorrow or joy, its effects such as horripulation, tears, etc., can be truly represented only by an expert actor through his 'Sattva' which is nothing but his inherent power arising from deep concentration of mind and full absorption in the situation.

Stambha, Sveda, Romāñca, etc., are the eight Bhāvas which are called Sāttvikabhāvas becasue they arise from such a 'Sattva'. They are explained in the subsequent stanzas which are in Āryā metre.

Explanation of Sāttvikabhāvas

३.१. अत्रार्याः । तत्र।

क्रोधभयहर्षलज्जादुःखश्रमरोगतापघातेभ्यः ।
व्यायामक्लमघर्मैः स्वेदः सम्पीडनाच्चैव ।।९५।।

हर्षभयशोकविस्मयविषादरोषादिसंभवः स्तम्भः ।
शीतभयहर्षरोषस्पर्शजरारोगजः कम्पः ।।९६।।

आनन्दामर्षाभ्यां धूमाञ्जनजृम्भणाद्भयाच्छोकात् ।
अनिमेषप्रेरेक्षणतः शीताद्रोगाद्भवेदश्रु ।।९७।।

शीतक्रोधभयश्रमरोगक्लमतापजं च वैवर्ण्यम् ।
स्पर्शभयशीतहर्षात् क्रोधाद्रोगाच्च रोमाञ्चः ।।९८।।

स्वरभेदो भयहर्षक्रोधजरारौक्ष्यरोगमदजनितः ।
श्रममूर्च्छामदनिद्राभिघातमोहादिभिः प्रलयः ।।९९।।

एवमेते बुधैर्ज्ञेया भावा ह्यष्टौ तु सात्त्विकाः ।
कर्म चैषां प्रवक्ष्यामि रसभावानुभावकम् ।।१००।।

निःसंज्ञो निष्प्रकम्पश्च स्थितः शून्यजडाकृतिः ।
स्कन्नगात्रतया चैव स्तम्भं त्वभिनयेद्बुधः ।।१०१।।

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व्यजनग्रहणाच्चापि स्वेदापनयनेन च ।
स्वेदस्याभिनयो योज्यस्तथा वाताभिलाषतः ।।१०२।।
मुहुः कण्टकितत्वेन तथोल्लुकसनेन च ।
पुलकेन च रोमाञ्चं गात्रस्पर्शेन दर्शयेत् ।।१०३।।
स्वरभेदोऽभिनेतव्यो भिन्नगद्गदनिस्वनैः ।
वेपनात्स्पुरणात्कम्पाद्वेपथुं सम्प्रदर्शयेत् ।।१०४।।
मुखवर्णपरावृत्त्या नाडीपीडनयोगतः ।
वैवर्ण्यमभिनेतव्यं प्रयत्नात्तद्धि दुष्करम् ।१०५।।
बाष्पाम्बुप्लुतनेत्रत्वान्नेत्रसंमार्जनेन च ।
मुहुरश्रुकणापातैरास्त्रं त्वभिनयेद्बुधः ।।१०६।।
निश्चेष्टो निष्प्रकम्पत्वादव्यक्तश्वसितादपि ।
महीनिपातनाच्चापि प्रलयाभिनयो भवेत् ।।१०७।।

Here the stanzas in Āryā metre say -

"Sveda (perspiration) is casued by anger, fear, joy, shyness, sorrow, fatigue, illness, heat, injury, exercise, distress, hot season and squeezing of limbs." (95)

"Stambha (stupefaction) is produced by delight, fear, grief, astonishment, dejection, anger, etc. Kampa (Vepathu = trembling) is created by cold, fear, delight,anger, touch, old age and illness."(96)

"Aśru (tear) is caused by delight, jealousy, smoke, collyrium, yawning, fear, sorrow, looking without winking, cold and illness." (97)

"Vaivarṇya (change of complexion) is born of cold, anger, fear, fatigue, illness, distress and heat. Romāñca (horripulation) occurs due to touch, fear, cold, joy, anger and illness." (98)

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"Svarabheda (craking of voice) is created by fear, joy, anger, old age, parching of throat, illness and intoxication. Pralaya (loss of activity and consciousness) is caused by fatigue, swoon, intoxication, sleep, stroke and delusion." (99)

"Thus these are to be known as the eight Sāttvikabhavas by the wise. I shall tell you about th action pertaining to them so that they being the experience of Rasas and Bhāvas." (100)

"A wise actor should represent Stabha in acting by remaining unconscious, lying without movement, remaining dull and falling on the ground." (101)

"Sveda should be represented in acting by taking a fan, wiping the sweat and asking for fanning."(102)

"Romāñca should be acted with the hair standing on end, repetition of horripilation, thrilling and touching of body." (103)

"Svarabheda should be represented in acting through broken (choked), indistinact voice. Vepathu should be shown in acting through trembling, shaking and vibrations." (104)

"Vaivarnya should be represented in acting by the change of facial complexion, pressing the veins with efforts. It is difficult." (105)

"A wise actor should show Aśru in acting through eyes filled with tears, wiping the eyes and shedding drops of tears again and again." (106)

"Pralaya should be represented in acting through motionlessness, absence of movement, indistinct breathing, falling on the ground, etc." (107)

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1. Stambha :

Stambha means 'jaḍībhāva', i.e., stupe - faciton - "स्तम्भौ स्थूणाजडीभावौ" (Amara). It is absence of activity - "चेष्टाप्रतीघातः।". Here activity should be taken as both physical activity and mental activity. This Stambha is caused by delight,fear, grief, astonishment, dejection, anger, etc. Its 'abhinaya' should be presented on the stage by an expert actor by falling unconscious, stopping all movements, remaining in a state of stupefaction, remaining physically benumbed. For instance, if it is said in praise of the side-glances of a damsel that the youth remain as if they are committed to a picutre, it gives a picutre of Stambha caused by joy on seeing the beauty of the side glances. This should be represented in acting by remaining motionless.

2. Sveda :

Sveda is 'svedana', perspiration- "स्वेदो घर्मे स्वेदने च" (Haima),- see "अङ्गुलिस्वेदेन दूष्येरन्नक्षराणि" (Vikramorvaśīya, 2). It is in the form of the emergence of sweat from the body (vapurjalodgama I.S.D.) It is caused by various causes such as anger, fear, delight, bashfulness, grief, fatigue, illness, heat, stroke, exercise, distress and sun's heat. It is represented in acting through such actions as taking the fan, wiping the sweat, expressing desire to be fanned, etc.

3. Romāñca:

Romāñca is horripilation (romṇāmudgamaḥ) "रोमाञ्चो रोमहर्षणम्" (Amara). It is casued by touch, fear, cold, delight, anger, illness, etc. The sight of a wonderful thing also creates Romāñca. It should be shown on the stage by the hair standing on end again and again, touching the body, etc.

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4. Svarabheda :

Svarabheda is the same as Svarabhanga; it means cracking of voice. It is created by fear, delight,anger, old age, parching of throat, illness, intoxiaction, etc. It is in the Form of indistinct speech produced by choked throat. Through these indistinet speeches in many ways, it should be represented in acting.

5. Vepathu :

Vepathu means trembling (kampa); "अथ वेपथुः कम्पः" (Amara). It is produced by cold, fear, delight, anger, touch, old age, illness, etc. It should be represented in acting through actual shaking of limbs,vibrating, trembling.

6. Vaivarṇya :

Vaivarṇya - "विगतो वर्णो रूपं यस्य तस्य भावः वैवर्ण्यम्" it means change of colour, complexion. It occurs due to cold, anger, fear, fatigue, illness, distress, etc. It should be enacted by changing colour of the face, pressing the veines, etc. It is difficult to bring out in acting. It should be done with efforts. It is hinted here that an expert actor with great concentration of mind can represent it well in acting.

7. Aśru :

Aśru means tear; it stands for shedding tear; "रोदनं चास्त्रमश्रु च" (Amara). Bharata mentions a number of causes (Vibhāvas). They are delight, anger, smoke, ollyrium, yawning, fear, grief, looking without winking, cold and illness. It should be represented in acting by the eyes filled with tears, wiping the eyes, shedding drops of tears again and again.

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8. Pralaya :

Pralaya means loss of activity and consciousness. It is caused by fatigue, swoon, intoxication, sleeping, stroke, delusion, etc. It should be enacted by the actor by lying motionless, remaining free from movement, mild breathing, falling on the ground.

Thus Bharata has given the Vibhāvas and Anubhāvas of the eight Sāttvikabhāvas. The Vibhāvas and Anubhāvas are known in the world. In drama, we find the imitations of these as found in the world. By mentioning the varous Anubhāvas, Bharata gives a wide range of manners through which the Sāttvikabhāvas are shown by actors.

Use of Sañcāri (Vyabhicāribhāvas), etc. in Rasas

३. एकोनपञ्चाशदिमे यथावद्भावास्त्र्यवस्था गदिता मयेह ।
भूयश्च ये यत्र रसे नियोज्यास्तान् श्रोतुमर्हन्ति च विप्रमुख्याः। ॥१०८॥

[अत्र श्लोकाः -

शङ्काव्याधिस्तथा ग्लानिश्चिन्तासूया भयं तथा ।
विस्मयश्च वितर्कश्च स्तम्भश्चपलता तथा ॥

रोमाञ्चहर्षौ निद्रा च तथोन्मादमदावपि ।
स्वेदश्चैवावहित्थं च प्रलयो वेपथुस्तथा ॥

विषादश्रमनिर्वेदा गर्वावेगौ धृतिः स्मृतिः ।
मतिर्मोहो विबोधश्च सुप्तमौत्सुक्यवर्जिते ॥

क्रोधामर्षौ च हासश्च शोकोऽपस्मार एव च ।
दैन्यं च मरणं चैव रतिरुत्साहसंयुता ॥

त्रासवैवर्ण्यरुदितैः स्वरभेदः शमोऽपि वा ।
जडता च तथा षट् च चत्वारिंशत्प्रकीर्तिताः ॥

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आलस्यौग्र्यजुगुप्साख्यैरेवं भावैस्तु वर्जिताः ।
उद्भावयन्ति शृङ्गारं सर्वे भावाः स्वसंज्ञया ।।

[यथावसरमेते हि स्थायिसञ्चारिसत्त्वजाः ।
उद्दीपयन्ति श्रृङ्गारं रसमासाद्य संज्ञितम् ।।]

ग्लानिः शङ्का ह्यसूया च श्रमश्चपलता तथा ।
सुप्तं निद्रावहित्थं च हास्ये भावाः प्रकीर्तिताः ।।११०।।

निर्वेदश्चैवा चिन्ता च दैन्यं ग्लान्यास्त्रमेव च ।
जडता मरणं चैव व्याधिश्च करुणे स्मृताः ।।२२२।।

गर्वोऽसूया मदोत्साहावावेगोऽमर्ष एव च ।
क्रोधश्चपलतौग्र्यं च विज्ञेया रौद्रसम्भवाः ।।२२१।।

असम्मोहस्तथोत्साह आवेगो हर्ष एव च ।
मतिश्चैव तथोग्रत्वममर्षो मद एव च ।।२२३।।

रोमाश्चः स्वरभेदश्च क्रोधोऽसूया धृतिस्तथा ।
गर्वश्चैव वितर्कश्च वीरे भावा भवन्ति हि ।।२२४।।

स्वेदश्च वेपथुश्चैव रोमाञ्चो गद्गदस्तथा ।
त्रासश्च मरणं चैव वैवर्ण्य च भयानके ।।२२४।।

अपस्मारस्तथोन्मादो विषादो मद एव च ।
मृत्युर्व्याधिर्भयं चैव भावा बीभत्ससंश्रयाः ।।२२६।।

स्तम्भः स्वेदश्च मोहश्च रोमाञ्चो विस्मयस्तथा ।
आवेगो जडता हर्षो मूर्च्छा चैवाद्भुताश्रयाः ।।२२७।।

ये त्वेते सात्त्विका भावा नानाभिनयसंश्रिताः ।
रसेष्वेतेषु सर्वे ते ज्ञेया नाट्यप्रयोक्तृभिः ।।२२७।।

न ह्येकरसजं काव्यं किञ्चिदस्ति प्रयोगतः ।
भावो वापि रसो वापि प्रवृत्तिर्वृत्तिरेव च ।।२२६।।

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"Here forty-nine Bhāvas are told by me as consisting of three states. Again you should know as to what Bhāvas are to be employed in Rasas".(108)

[There are some verses here -

"Śaṅkā, Vyādhi, Glāni, Cintā, Asūyā, Bhaya, Vismaya, Vitarka, Stambha, Capalatā, Romāñca, Harṣa, Nidrā, Unmāda, Mada, Sveda, Avahittha, Pralaya, Vepathu, Viṣāda, Śrama, Nirveda, Garva, Āvega, Dhṛti, Smṛti, Gati, Moha, Vibodha, Supta, Autsukya, Krodha, Amarṣa, Hāsa, Śoka, Apasmāra, Dainya, Maraṇa , Rati, Utsāha, Trāsa, Vaivarṇya, Rudita, Svarabheda, Śama and Jaḍatā - these are the forty -six Bhāvas told."]

"Leaving out Ālasya, Augrya and Jugupsā, all the Bhāvas called after their names, give rise to Śṛṅgāra".(109)

["As the occasion arises these Bhasvas called Sthāyibhāvas, Vyabhicāribhāvas and Sāttvikabhāvas excite Rasa called Śṛṅgāra".]

"Glāni, Śaṅkā, Asūyā, Śrama, Capalatā, Supta, Nidrā, Avahittha, these are the bhāvas in Hāsya." (110)

"Nirveda, Cintā, Dainya, Glāni, Aśru, Jaḍatā, Maraṇa, Vyādhi - these are the Bhāvas in Karuṇarasa." (111)

"Garva, Asūyā, Mada, Utsāha, Āvega, Amarṣa, Krodha, Capalatā - these Bhāvas should be known as belonging to Raudrarasa." (112)

"Asammoha, Utsāha, Āvega,Harṣa, Mati, Ugratva, Amarṣa, Mada, Romāñca, Svarabheda, Krodha, Asūyā, Dhṛti, Garva, Vitarka, - these Bhāvas are found in Virerasa." (113 - 114)

"Sveda, Vepthu, Romāñca, Gadgada, Trāṣa, Maraṇa and Vaivarṇya - these Bhāvas are in Bhayānaka." (115)

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"Apasmāra, Unmāda, Viṣāda, Mada, Maraṇa, Vyādhi, Bhaya - these Bhāvas are found in Bībhatsa." (116)

"Stambha, Sveda, Moha, Romāñca, Vismaya, Āvega, Jaḍatā, Harṣa, Mūrchā - these Bhāvas belong to Adbhutarasa." (117)

"Those that ae called Sāttvikabhāvaṣ, which depend upon many kinds of acting are to be known by the experts in dramatic representation as belonging to these Rasas." (118)

"In dramatic representation, there is no Kāvya (drama) with a single Rasa. Nor there is any Bhāva, Rasa, Pravṛtti or Vṛtti with one Rasa only." (119)

Forty-nine Bhāvas :

Bharata speaks of forty-nine Bhāvas. These include eight Sthāyibhāvas, thirty -three Vyabhicāribhāvas and eight Sāttvikabhāvas. All these forty-nine are explained with reference to their Vibhāvas (causes) and Anubhāvas (effects tobe represented in acting). Vibhāvas and Anubhāvas are not enumerted and their numbers are not counted, because they are innumerable and are to be drawn from the world. In the case of each Rasa, these are already mentioned. These are already mentioned also as Vyabhicāribharas and Sāttvikabhavas in connection with Sthāyibhāvas. Here the author gives a list of these Bhāvas (Sthāyibhāvas, Vyabhicāribhāvas and Sāttvikabhāvas) in conncetion with each Rasa. These are given in a tabular form, so that it will be easy to remember as to what is the Rasa, what are the Sthāyibhāvas, Vyabhicāribhāvas and Sāttvikabhāvas. It will be also clear from the table how Vyabhicāribhāvas and Sāttvikabhāvas are common to many Rasas.

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[There are five stanzas which are read in brackets in Gaekwad oriental Series edition. They enumerate 46 Bhāvas, including Sthāyibhāvas, Vyabhicāribhāvas and Sāttvikabhāvas. It may be noted that among the Sthāyibhāvas only seven, viz, Bhaya,Vismaya, Krodha, Hāsa, Śoka, Rati and Utsāha, are mentioned. Jugupsā is not mentioned. Śama is mentioned and so is Nirveda. It is already noted that these are Sthāyibhāvas of Śāntarasa according to later writers after Udbhata, Among the thirty-three Vyabhicāribhāvas. Three Vyabhicāribhāvas called Vrīḍā, Ālasya, Ugratā are not included in the list. With the exclusion of one Sthāyibhāva and three Vyabhicāribhāvas of the earlier lists, the present list has forty-five in common with the earlier lists. With the inclusion of Śama and Rudita in stead of Aśru (among the Sāttivikabhāvas), the list comes to 46 as the number of Bhāvas.]

Table showing Rasas, Sthāyibhāvas, Vyabhicāribhāvas and Sāttvikabhāvās

Rasa	Sthāyi-bhāva	Vyabhicāri bhāvas	Sāttvika bhāvas
श्रृङ्गारः।	रतिः।	आलस्यौग्र्यजुगुप्साः विहाय सर्वे।	सर्वे सात्त्विकभावाः।
हास्यः।	हासः।	ग्लानिः, शङ्का, असूया, श्रमः, चपलता, सुप्तम् निद्रा, अवहित्थम्।	-

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करुणः।	शोकः।	निर्वेदः, चिन्ता, दैन्यम्, जडता, मरणम्, व्याधिः ग्लानिः।	आस्त्रम् (अश्रु)।
रौद्रः।	क्रोधः	गर्वः, असूया, मदः, उत्साहः, आवेगः, अमर्षः, चपलता, औग्र्यम्।	-
वीरः।	उत्साहः।	असम्मोहः, आवेगः, हर्षः, मतिः, उग्रता, अमर्षः, मदः, क्रोधः, असूया, धृतिः, गर्वः, वितर्कः।	रोमाञ्चः, स्वरभेदः
भयानकः	भयम्।	त्रासः,मरणम्।	स्वेदः, वेपथुः, रोमाञ्चः, गद्गदः (स्वरभेदः), वैवर्ण्यम्।
बीभत्सः।	जुगुप्सा।	अपस्मारः, उन्मादः, विषादः,मदः, मृत्युः (मरणम्) व्याधिः, भयम्।	
अद्भुतः।	विस्मयः।	आवेगः, जडता, हर्ष, मूर्च्छा (अपस्मारः।)	स्तम्भः, स्वेदः, रोमाञ्चः।

Note: Compare this with the table you have prepared. in VI Chapter

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Rasas and Bhāvas

३.४. बहूनां समवेतानां रूपं यस्य भवेद्बहु।
स मन्तव्यो रसः स्थायी शेषाः सञ्चारिणोमताः।।

दीपयन्तः प्रवर्तन्ते ये पुनः स्थायिनं रसम्।
ते तु सञ्चारिणो ज्ञेयास्ते हि स्थायित्वमागताः।।

विभावानुभावयुतो ह्यङ्गवस्तुसमाश्रयः।
सञ्चारिभिस्तु संयुक्तः स्थाय्येव तु रसो भवेत्।।

स्थायी सत्त्वातिरेकेण प्रयोक्तव्यः प्रयोक्तृभिः।
सञ्चार्याकारमात्रेण स्थायी यस्मादवस्थितः।।

ये त्वेते सात्त्विका भावा नानाभिनययोजिताः।
रसेष्वेतेषु सर्वेषु ते ज्ञेयाः नाट्यकोविदैः।।

न ह्येकरसजं काव्यं नैकभावैकवृत्तिकम्।
विमर्दे रागमायाति प्रयुक्तं हि प्रयत्नतः।।

भावा वाऽपि रसा वाऽपि प्रवृत्तिर्वृत्तिरेव वा।
बीभत्साद्भुतशान्तानां त्रैविध्यं नात्र कथ्यते।।

षण्णां रसानां त्रैविध्यं नानाभावरसान्वितम्।
सत्त्वप्रयोजितो ह्यर्थः प्रयोगोऽत्र विराजते।।
विदित्वा हि विराजन्ते लोके चित्रं हि दुर्लभम्।।

नानाभावार्थसंपन्नाः स्थायिसत्त्वाभिचारिणः।
पुष्पावकीर्णाः कर्तव्याः काव्येषु हि रसा बुधैः।।

एवं रसाश्च भावाश्च त्र्यवस्था नाटके स्मृताः।
य एवमेताञ्जानाति स गच्छेत्सिद्धिमुत्तमाम्।।

"When many Rasas are delineated together in a poetic composition, that Bhāva whose form is developed fully, is the Sthāyibhāva; the rest are Vyabhicāribhāvas."

"Those Sthāyibhāvas which help excite other Rasas,

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are called Sañcāribhāvas (Vyabhicāribhāvas). They are Sthāyibhāvas in the context of the concerned Rasas."

"It is only that Sthāyibhāva which is endowed with the accessories in the form of Vibhāvas and Anubhāvas and which is nourished by Vyabhicāribhāvas, becomes Rasa."

"The Sthāyibhāva should be represented in acting by the actors predominantly through Sāttvikabhāvas, because Vyabhicāribhāvas are intended to be fleeting emotions."

"These Sāttvikabhāvas which are represented through many kinds of acting, should be known by the actors as belonging to all the Rasas."

"There is no poem (drama) with a single Rasa. Nor is it with a single Bhāva or a single Vṛtti. Deep interest is found in the combination of many and it is introduced with effort."

"Whether Bhāvas or Rasas or Pravṛttis or Vṛttis, the threefold nature of Bībhatsa, Adbhuta and Śānta are not told in their case."

"The threefold nature of six Rasas is found as endowed with many Bhāvas and Rasas. The dramatic representation which involves the delineation in acting of many Sāttvikabhāvas, prospers. Those who know this prosper. Variety is rare to find in the world".

"The employment of Rasas as endowed with many Bhāvas such as Sthāyibhāvas, Sattvikabhāvas and Vyabhicāribhāvas should be done by the learned in such way as to look like flowers tied into a garland." (120)

"Thus Rasas and Bhāvas are regarded in drama as threefold. He who knows this becomes accomplished". (121)

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Rasas, Bhāvas, etc., are many in a drama

Rasas are many in a drama. A drama or poetic composition with a single Rasa is hard to find. Similarly Bhāvas, Pravṛttis and Vṛttis are many in a drama. A drama with a single Bhāva, Pravṛtti or Vṛtti, is rare to find. A drama is known for Variety. Such a veriety may not be found in the world. But in a drama, the point of interest is this variety. That is why it is was said.

"न ह्येकरसजं काव्यं किञ्चिदस्ति प्रयोगतः। "

It is also said again

"न ह्येकरसजं काव्यं नैकभावैकवृत्तिकम्।
विमर्दे रागमायाति प्रयुक्तं हि प्रयत्नतः।।

Sthāyibhāvas and other Bhāvas :

When many Bhāvas are represented in a drama, that Bhāva which becomes dominant is the Sthāyibhāva and the rest are called Vyabhicāribhāvas. Even the Sthāyibhāvas which are found in the context of other Rasas, are also regarded as Vyabhicāribhāvas. Dominant Bhāvas are Sthāyibhāvas in the context of their concerned Rasas. Thus Rati, Hāsa, Śoka, Krodha, Utsāha, Bhaya, Jugupsā and Vismaya are the Sthāyibhāvas with refers to Rasas Śṛṅgāra, Hāsya, Karuna, Raudra, Vīra, Bhayānaka, Bībhatsa and Adbhuta respectively. When they come in the context of other Rasas, say Rati in Hāsya, Hāsa in Śṛṅgāra, Śoka in Raudra, Bhaya in Bībhatsa, etc., they should be treated in Vyabhicāribhāvas. Sāttvikabhāvas are to be properly known and represented in acting for the delineation of Sthāyibhāva.

Bharata advises that the different Bhāvas, the

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Sthāyibhāvas, Vyabhicāribhāvas and Sāttvikabhāvas, should be employed like flowers in a garland for the purpose of bringing the experience of Rasas. This is the significance of the Rasasutra: "विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः।" An expansion of it is given as follows :

"विभावानुभावयुतो ह्यङ्गवस्तुसमाश्रयः।
सञ्चारिभिश्च संयुक्तः स्थाय्येव तु रसो भवेत्।।"

The Rasaniṣpatti (genesis or experience of Rasa) is said to arise through the combinationof Vibhāvas, Anubhāvas and Vyabhicāribhāvas in the Sūtra. The explanation is given in the stanza is that, Sthāyibhāva itself (say Rati, Hāsa or Śoka) becomes Rasa in experience (say Śṛṅgāra, Hāsya or Karuṇa), The Sthāyibhāva to become Rasa requires the accessories in the form of Vibhāvas, Anubhāvas (including Sāttvikabhāvas) and Vyabhicāribhāvas. The poet through his dialogue and song and the actors through their acting provide these accessories and the spectators who witness such a dramatic spectacle get the experience of Rasa which is nothing but the relish of the Sthāyibhāva dormant in them before.

It may be observed here that verses here refer to nine Rasas including Śānta as the ninth Rasa. It is mentioned that Bībhatsa, Adbhuta and Śānta do not have 'traividhya' while the other six Rasas have 'traividhya'. The mention of Śāntās the ninth Rasa, of the 'traividhya' of six Rasas and of the absence of 'traividhya' of the other three Rasas (i.e., Bībhatsa, Adbhuta and Śānta) shows that these stanzas are interpolications like the sections referring to Śāntarasa. As regards the threefold nature of Śṛṅgāra, Hāsya , Raudra, Karuṇa, Vīra and Bhayānaka, it is said in stanzas 77, 78, 79 and 80 of th VI chapter. Besides the threefold nature of

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Hāsya, it is twofold as Atmastha and Parastha and also sixfold as Smita, Hasita, Vihasita, Upahasita, Apahasita, And Atihasita. According to the account in the VI chapter (stanza 82), Adbhuta is twofold as Divyadarśanaja and Ānandaja. Bībhatsa is also twofold as Kṣobhaja and Udvegin (see VI. 81). Thus all Rasas are classified as threefold or twofold in the sixth chapter. Thus the account at the end of the VI chapter differs from the above account of the VI chapter.

4.4. REVISION POINTS AND SUMMARY

1. 'Sattva' means imherent power born of mind. The mind itself unaffected by Rajas and Tamas, is Sattva. It consists in the concentration of mind. The genesis of Sattva lies in the concentration of mind. The states such as Sveda, Romāñca, Vepathu, etc., can be actualised by the actor only through the deep concentration of mind.
2. Stambha means stupefactin (jadībhāva), the absence of activity. It is caused by delight, fear, grief, etc. Its 'abhinaya', should be through falling unconscious, stopping all movements, etc.
3. Sveda means emergence of sweat from the body. It is cause by various Vibhāvas (causes) such as anger, fear, delight etc. Its 'abhinaya' should be through such Anubhāvas as taking a fan, wiping the sweat, etc.
4. Romāñca means horripitation. It is casued by touch, fear, cold, delight, etc. Its 'abhinaya' should be through such Anubhāvas as the hair standing on end, toughing the body, etc.,

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5. Svarabheda means cracking of voice. It is created by fear, delight, anger, etc. It should be represented in acting through indistinct speech in many ways.

6. Vepathu means trembling. It is casued by cold, fear; delight, anger, etc. Its ' abhinaya' should be doen through actual shaking of limbs, vibrating etc.

7. Vairarṇya means change of colour, complexion. It occurs due to cold, anger, fear, fatigue, etc. It shoudl be repressented in acting through changing the colour of the face etc.

8. Aśru means shedding tears. Delight,anger, smoke, collyrium, fear, grief,etc. are its causes. It should be represented in acting through the eyes filled with tears, wiping the eyes, etc.

9. Pralaya means loss of consciousness, It is caused by fatigue, swoon, intoxication, etc. Its 'abhinaya' should be done through falling motionless, remaining paralysed, etc.

10. There are in all forty-nine Bhāvas; 8 Sthāyibhāvas, 33 Vyabhicāribhāvas and 8 Sattvikabhāvas. They are mentioned pertaining to each Rasa.

4.5. INTEXT QUESTIONS

1. **Explain the following -**

१. क्रोधभयहर्षलज्जादुःखश्रमरोगतापघातेभ्यः।
व्यायामक्लमघर्मैः स्वेदः सम्पीडनाच्चैव।।

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२. आनन्दामर्षाभ्यां धूमाञ्जनजृम्भणाद्भयाच्छोकात्।
अनिमेषप्रेक्षणतः शीताद्रोगाद्भावेदश्रु।।
३. स्वरभेदो भयहर्षक्रोधजरारौक्ष्यरोगमदजनितः।
४. निःसंज्ञो निष्प्रकम्पश्च स्थितः शून्यजडाकृतिः।
स्कन्नगात्रतया चैव स्तम्भं त्वभिनयेद्बुधः।।
मुखवर्णपरावृत्त्या नाडीपीडनयोगतः।
वैवर्ण्यमभिनेतव्यं प्रयत्नात्तद्धि दुष्करम्।।

2 **Write notes on the following**
१. रोमाञ्चः २. वेपथुः ३.प्रलयः

3. **Write an essay on the Rasas and their respective Bhāvas.**

4. **Distinguish between Sthāyibhāvas and other Bhāvas.**

5. **Explain -**
विभावानुभावयुतो ह्यङ्गवस्तुसमाश्रयः।
सञ्चारिभिस्तु संयुक्तः स्थाय्येव तु रसो भवेत्।।

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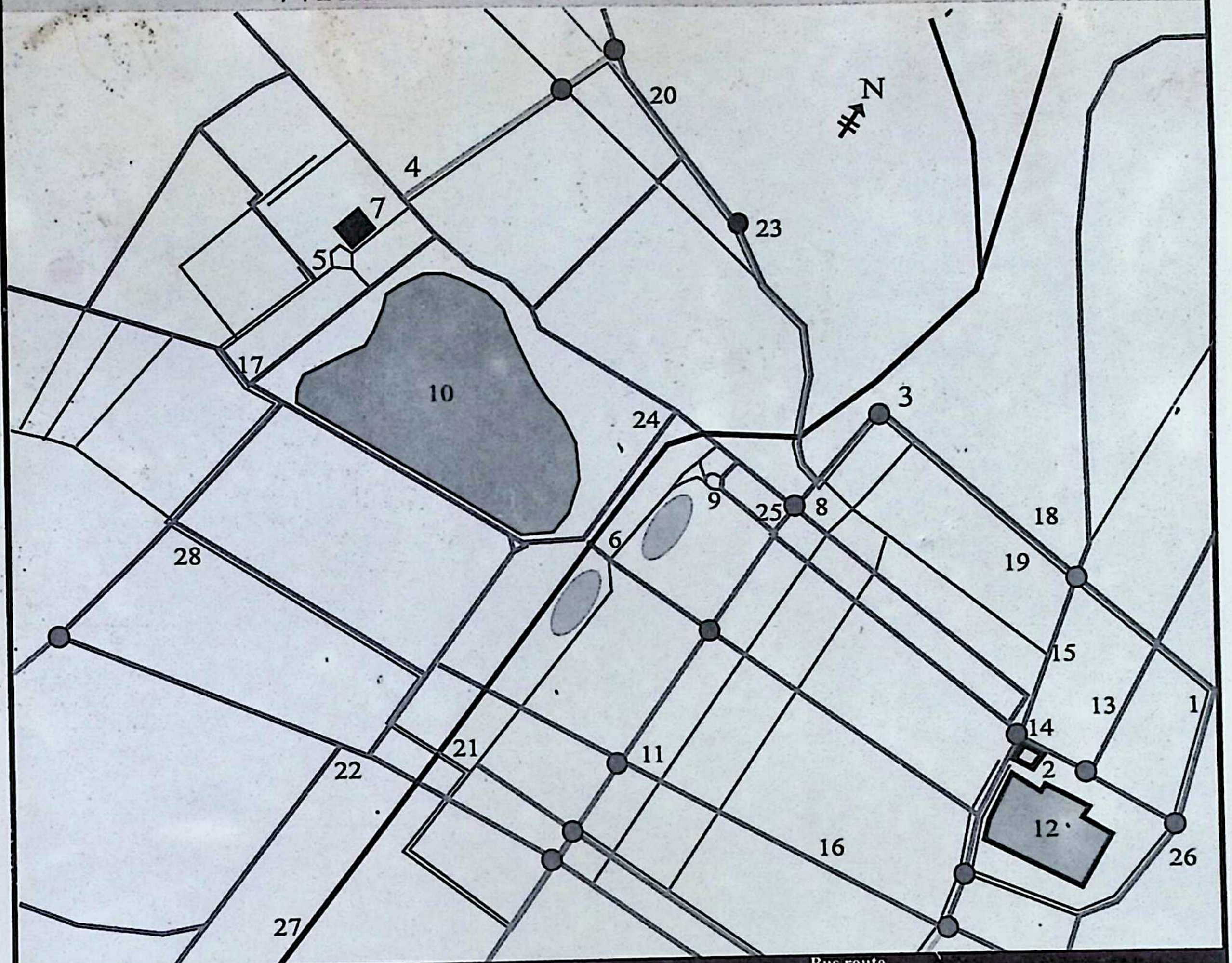
WAY TO KSOU CAMPUS



Bus route

1. Suburban Bus Stand
2. City Bus Stand
3. Railway Station
4. St. Joseph's School
5. Manasagangotri Canteen
6. Crowford Hall
7. K.S.O.U
8. Metropole Circle
9. DC Office
10. Kukkarahalli Tank
11. Ramaswamy Circle
12. Mysore Palace
13. Town Hall
14. K.R. Hospital
15. Sayyaji Rao Road
16. Chamaraja Double Rd
17. University Guest House
18. Medical College
19. K.R. Hospital
20. KRS Road
21. Law Courts
22. Apollo Hospital
23. Akashvani Circle
24. Kalamandira
25. Maharani's College
26. Hardinge Circle
27. Railway Track
28. Saraswatipura 14 Main

From	To	City Bus Number
1. Suburban Bus Stand (SBS)	7. KSOU	130, 136, 266, 267, 268
2. City Bus Stand (CBS)	7. KSOU	129, 130, 136, 267, 268
3. Railway Station (Rail. Stn)	7. KSOU	130, 136, 266, 267, 268
7. KSOU / 4. St. Joseph's School	1. SBS / 2. CBS / 3. Rail. Stn	129, 266, 267, 268, 270
7. KSOU / 5. Manasagangotri Canteen	1. SBS / 2. CBS / 3. Rail. Stn	129
7. KSOU / 5. Manasagangotri Canteen	2. City Bus Stop	129, 130,

To reach KSOU by bus no. 129 & 130 alight at Manasagangothri canteen stop. By all other buses, alight at St Joseph's School. Prepaid auto:From SBS - Rs. 25/- From Rail Stn: Rs. 20/- .

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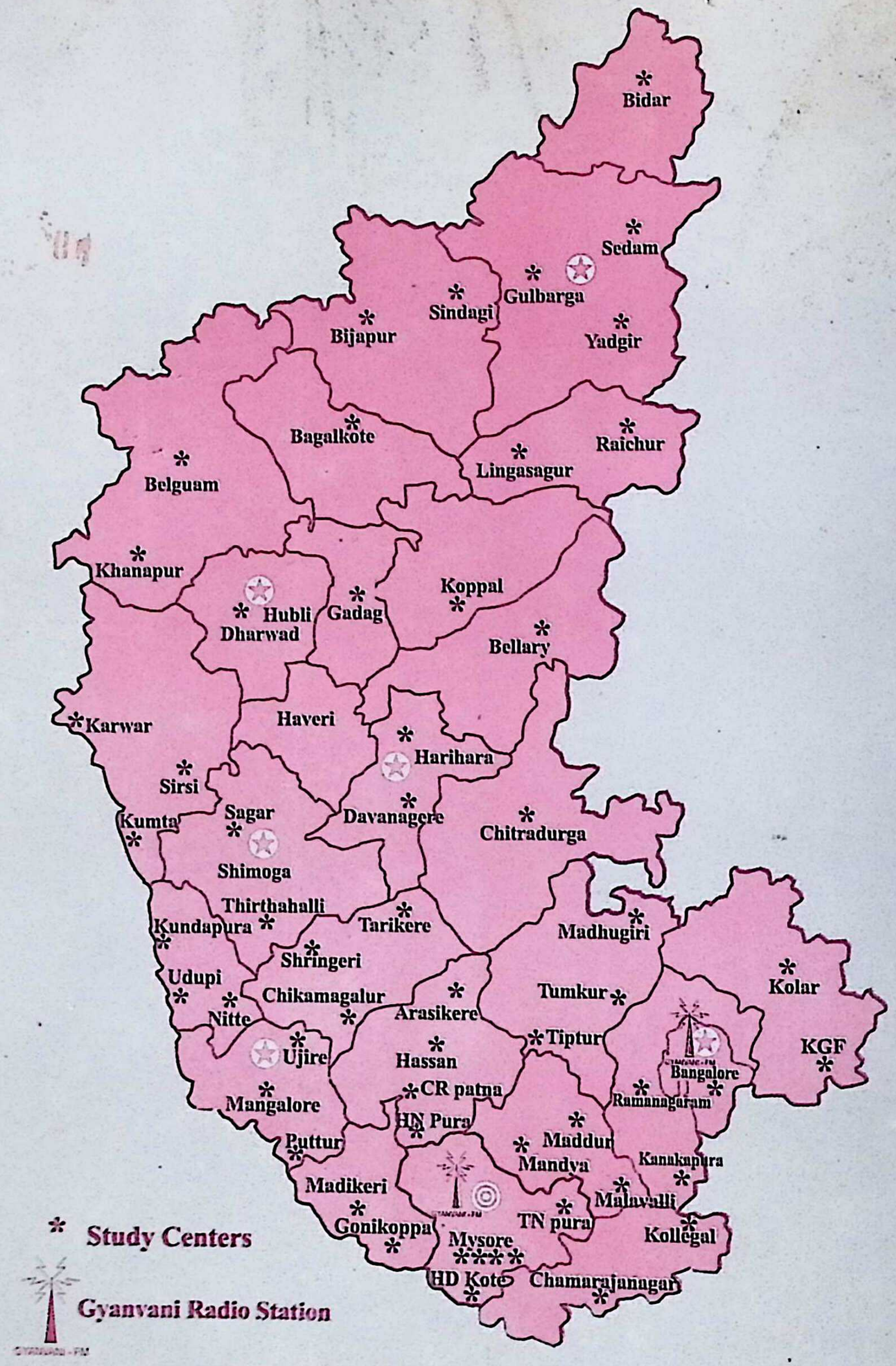
Regional Centers and Study Centers



KARNATAKA STATE OPEN UNIVERSITY

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